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IN MUTUAL CONTEMPT

BY RUTLAND BOUGHTON

For the art of the actor I used to have great contempt. The prejudice was partly due to a puritanical upbringing, partly due to the writings of Gordon Craig, who, since I saw his production of Ibsen's 'The Vikings at Helgeland,' had seemed one of the great artists of the world.

However, in conversation with an actor, some fifteen years ago, I learned the small regard he had for the mentality of musicians; my contempt for his sort received a salutary check, and I began to think out the matter for myself.

What are these music-makings and play-actings, and all the other arts of which we make such a fuss? Why must a civilization which is apparently entirely utilitarian be associated with sculpture in public places, picture galleries, public libraries, opera houses and theatres, orchestras under public control, and other such commercially unprofitable things?

Some of those institutions serve a partly, some a wholly, utilitarian purpose. The British Museum preserves data of commercial as well as of scientific and æsthetic value. Bournemouth's attachment to Sir Dan Godfrey and his fine orchestra has yielded satisfactory returns by attracting visitors and some part of the town's resident population—the desirable sort of people who pay well, and give little trouble on Bank Holidays.

Another less obvious but very useful function for the arts is in the subtle enforcement of a conservative philosophy upon the masses of the people. The sculptural effigies round which moves the traffic of our cities indicate the kind of character which, in the opinion of those who govern us, are most worthy of honour. Many pictures in the National Gallery help to prolong in the minds of the majority superstitions which have been outgrown by such mainstays of conservative thought as Lord Balfour and Mr. Kipling, and by a very considerable minority.

The theatres are frequented largely from force of habit and a desire to kill time, and are of all pretended artistic activities most palpably used for entirely commercial ends; but in the other instances I have cited a certain element of utility is also evident.

Nevertheless, there remains a large quantity of art which men respect even when they neither love nor understand it—art made by men who have held each other's work in such mutual contempt as I have instanced above; and it might be worth while more frequently to ask ourselves what our common public value really is.

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We know that we generally chose our art because we preferred such work to the ordinary routine of industry or commerce; but it is not pleasant to feel that we may be contemptible, even to one another. The butcher does not despise the brain that is occupied with bread-making, nor the baker the skill that provides him with pork. Putting aside all possibilities of silly jealousies, therefore, may we not inquire if an actor and a musician may ever fairly arrive at a mean conception of each other's work?

Apart from our value to those who are clever enough to exploit us for pecuniary or political reasons, what is our real value to the public?

An accident of personal experience placed the musical and histrionic arts in the forefront of this argument; but as a matter of fact they are basic arts, from the dances of primitive religion to the performances of the Russian ballet and the goings-on in a jazz ballroom. Oscar Wilde wrote in his Foreword to 'The Picture of Dorian Gray,' 'From the point of view of form the type of all the arts is the art of the musician. From the point of view of feeling the actor's art is the type.'

That is true enough if we accept the limitations implied by the use of the word 'type,' but that sort of clever platitude will not take us very far. The inherent formativeness which Wilde proposed as typical of music is present also in good acting; the inherent feeling which enforces good acting enforces no less the pattern-schemes and language of music. But the argument is difficult and oblique so long as we compare the recreative art of the actor with a broad and vague idea of music which may refer either to the creative art of the composer or the recreative art of the executive musician. The composer and the playwright provide work which must have an emotional impetus, but they are primarily concerned with discovering for their ideas adequate and communicable form; it is the business of the executive musician and the actor to preserve that form while they reveal and retail the original impetus of the art-work—and that impetus is generally original in the real sense of the word, and existed before the creative artist struggled with it.

Wilde's statement is obviously true—to the extent that the skill of the (so-called) creative artist is acquirable in varying degrees by different dramatists and composers. However, craftsmanship, though the great part, is not the whole of their undertaking; though it was natural for Wilde to think so, as he himself was comparatively deficient in feeling. His plays were derived less from his bowels and his heart than from his brains.

Now whether the chief task of the artist is to provide form for his feelings and ideas, or to transmit feelings and ideas already suggested by another, his activity becomes subject to our judgment in two directions. Such activity will be admirable or contemptible according to the

inherent nature of the art-work—according to its influence as a power for human welfare, and according to the thoroughness or carelessness which is expended upon its formation and revelation. Is the work directed towards the increase or the degradation of the general life? And is that increase or degradation effected with certainty and economy?

No one doubts that an artist is contemptible when he takes a cheap and easy way to his end. But perhaps in these days of mechanisation of the arts some people are beginning to doubt even that! Time is not so far behind us when everybody realised that a play or a symphony was the record of a psychological experience—outlined by the creative artist in so generalised a form that every separate performance by good artists was inevitably in some ways a new thing. Shakespeare thought it unnecessary to indicate his stage-action. Bach gave the very minimum of expression marks. Even the elaborate stage-directions of Shaw and the carefully-detailed directions in the music of Elgar leave a wide range to the imagination of the recreative artist. But those whose ideas of drama and music are gained chiefly from the movies and the gramophone may fail to realise one of the chief functions of those arts—their value in the kindling of a more vivid mental life: the fact that they leave so much to be completed by the executive artist that no two performances will be alike; while the executive artist, in his turn, if he thoroughly knows his job, will quicken the imagination of the onlooker or listener and yet leave a margin for them to work upon and fulfil according to their own various needs.

Without undervaluing the uses of mechanical reproduction to carry ideas of orchestral colour and special skill into remote places, and to add the reality of picture to the theory and abstraction conveyed by the printed word—without undervaluing those things, it would seem that the chief value of cinema-play and gramophone record will be appreciated mainly by those who are themselves engaged in the making of drama and music, whether professional or amateur. It is useful for actors to watch the methods of Charlie Chaplin, as it would be equally interesting to have records of the methods of Chaliapin or Edith Evans; but for a few types of humour to become standards for a world's laughter is to ensure that sooner or later the laughter itself will become mechanised. Then the audiences will grow dull and dumb, and finally laughter and applause will be provided in the right places by a talking machine, and wound off with the rest of the reel.

Similarly, it is good for chamber-music players to have records of the Léner and Flonzaley Quartets, that they may know what superb ensembles can do with certain works. But as no one wants to see the same cinema-play several times, so no one wants to hear the same gramophone record over and over again,

even though the source of the work be Bach or Beethoven. That is probably one reason why the art of the cinema is so bad; and why gramophone records seem to be produced less to fulfil a public demand, and more to serve those commercial interests which have power to influence the gramophone companies.

This mechanical period of ours was preceded by that of professionalism. Machines are ousting all but the very greatest professionals, or those who can bring extra-musical pressure to bear upon the men who control the machines. These are but two stages of decadence. A vital people will not only reject the machines, but they will reject the professionals also, except in so far as machines and professionals prove the reality of their service. A vital people will want to make most of their art for themselves; and then they will not tolerate, even if they can conceive, identical or imitative performances.

Ignoring the mechanisation and the professionalism, therefore, and considering only the quality of the art, whether made by amateur or professional, whether directly or by mechanical transmission, we are still faced with those two questions regarding the honourable or contemptible nature of artistic activity.

For an actor to copy the tricks of Charlie Chaplin, to ape his mannerisms, or even to reproduce any of his own tricks which have been previously found effective, are signs of that cheap and easy method which is clearly contemptible.

Mannerism is part of an artist's personality, and can neither be dropped by him nor successfully assumed by anyone else. The thing which carries mannerism and all the rest of the business is good craftsmanship. All we can learn from Chaplin or the Léner people are the love and labour which have made their skill effective to convey jolly and exquisite things. The ineffective artist, amateur or professional, is contemptible because his skill is inadequate—either he is lazy or careless, or temperamentally and permanently unfitted for artistic activity.

But a man may be entirely efficient as a craftsman and yet contemptible if the nature of the work upon which he is engaged is voluntary and tends to the degradation of life. However, let us be quite clear as to what we mean by degradation. It is not necessarily degrading to deal with evil things. Cruelty and treachery, war and murder, filth and snobbery, are ever-present in life, and therefore prime material for art. To present them as things to be condoned is clearly to propagate a decadent influence. To fail to present them at all is clearly as bad. Art which is concerned only with what is beautiful and virtuous soon grows romantic and false. To present abominable things at their worst, to show man withstanding them and, if possible, overcoming them, is clearly to add to the ascensive part of life. Even to show man succumbing to evil things (as Siegfried to the

spear of Hagen) may add power to human virtue if the nature of the evil is not cloaked.

The art of Aubrey Beardsley may well be admired for its superb technique; but the nasty feeling which pervades it is developed, not for our condemnation, but that we may admire the completed art-work. Beardsley's art, therefore, became contemptible.

The art of Stravinsky is contemptible both in its technique and its purpose. In his more elaborate works the man's indifference to any attempt at fine craftsmanship is obscured by reason of the glowing colours of the orchestral palette—colours not provided by himself but by the real creators of the orchestra from Haydn to Strauss, and by those seldom-mentioned but all-important men, the makers of musical instruments—the *makers*, not the men whose shop-names are generally associated with the instruments. Their interest is almost entirely a commercial interest in these days.

Stravinsky, in his least pretentious works, shows that he is entirely unable to formulate a musical idea of his own. As a member of a savage orchestra he might perhaps be allowed to play a recurrent rhythm upon a drum—as the only evidence of real form in his work is that kind of primitive repetition which birds and babies also do very well.

And if his technique is contemptible, the original impulse of his activity is even more so. His larger noises ('The Fire Bird,' 'Petrouchka,' 'Sacre de Printemps') illustrate the most feeble kind of romanticism. Wagner took legends, but he charged them with a modern meaning. Wagner took figures of gods and made us more in love with human beings. Stravinsky diverts the natural flow of sympathy from human beings to puppets. Wagner built up a real world in real action; Stravinsky rages in an inverted and bestial Utopia of primitivism. His lesser noises also proclaim his nastiness, as when he thinks that humourless words about bugs make a suitable song for children.

Stravinsky stands at the head of a movement which interprets much that is real and rotten in the modern world; he endeavours to disguise the rottenness, and leaves it the more desperate.

The art of George Frederick Watts is despised, and rightly despised, for its sentimentality; its sentimentality weakens its purpose and value. It is also despised by some highly-skilled painters by reason of a defective technique. That may be; I am not skilled in draughtsmanship; all I know is that some of Watts's pictures cause the human mind to exert itself in directions which are not to the general disadvantage. If a better technique would have stimulated a higher exertion, it is a pity that Watts could not or did not win it. If we condemn him for that defect the fact still remains that his pictures have an integrity which adds something to life. Better many such second-rate artists than one Beardsley.

The art of Wagner is despised by certain fastidious musicians whose lofty artistic principles assert the wrongfulness of associating the arts of music and drama. There are things in Wagner which it is not difficult to condemn; but because he, even more than Watts, has quickened the vitality of men, his work is not contemptible in spite of its defects and in spite of the high principles of his critics.

It is easy for a specialist to condemn the world. He lives in his little hole, and for him the world is right or wrong as it crowds to him with, or withholds from him, supplies and admiration. Most musicians are inevitably brought up as specialists.

(To be continued.)

A STUDY OF FRANZ LISZT—II.

BY ALEXANDER BRENT-SMITH

(Continued from May number, p. 403.)

When we turn from discussing his matter and examine his methods and manner, we are left in no doubt that Liszt had an immense influence upon the history of music. Indeed, every earnest new man of forty years ago felt that Liszt's innovations were the solution of all symphonic problems, arguing that the tone-poem offered the composer such freedom, both in form and development, that in competition with it the classical symphony would inevitably die. Since then, however, composers have gradually discovered that the so-called freedom of the tone-poem was a delusion, and that there is something more in the old classical form than they, in their first enthusiasm for the new form, had imagined. The symphonic poem certainly does give the composer a great deal of freedom, but it is not a freedom altogether satisfactory. The poetic idea of the programme may limit his musical liberty rather than promote it. For instance, suppose a composer is inspired to write a poem on the career of Napoleon. In many ways it offers splendid scope for working out big ideas. Let us suppose he has found his musical theme which fits the character of Napoleon. It may happen in the course of brooding over this theme that he finds it possesses many developments which are not covered by the character or exploits of Napoleon. He may find that the theme when altered in mode and tempo becomes an exquisitely tender little minuet. Now either he has to forfeit his own musical idea or else he has to make Napoleon dance a minuet, not an altogether impossible situation, but one which reveals the inherent weakness of the tone-poem form. From the old symphonic form such programmatic inconveniences are absent. The composer has no tiresome guide in whose footsteps he must dutifully place his own. In other words, in spite of its restrictions the classical form offers the composer more *musical* freedom than the symphonic poem.

Again, the composer is not absolutely free in his choice of poem or subject. Music

demands that there shall be occasions for development of themes, and the only means of developing a theme is by some form of repetition. In music there is no way of referring to or developing an idea except by quotation. In a poem the development of ideas can be carried on without any re-statement of those ideas, because the hearer's mind retains the subject and applies the new words and thoughts by unconscious reference. I can, for instance, write a poem on Immortality without ever repeating the word, simply casting fresh ideas and similes over the initial idea. In music this is impossible; therefore, unless the composer entirely eschews development (as in the Chromatic Fantasy of Bach), a scheme not likely to succeed on a large scale, he must select a subject which promotes musical development, preferably those subjects which display marked changes of fortune—the struggle and triumph of Tasso; Mazeppa's terrible afflictions and ultimate glorification; Prometheus, his trial and triumph; the development of the soul from 'crepuscular, invertebrate state of Karma-less humanity' into a triumphant personality. In each poem it will be found that the subject allows the music the very development it requires, and in fact would have received, in the ordinary classical form. Actually, the symphonic poem is most successful when it approximates to the accepted form of the symphony, retaining to itself the artistic license to reject or retain such features as the music seems to demand. The value of a poetic idea behind music is, as Beethoven found in his symphonies and sonatas, to drive the music out of mechanical developments—mere exploitations of traditional methods, now a fugue, now an inversion, now an augmentation. In thus emphasising the necessity of avoiding mere pattern-making Liszt was doing music a very valuable service.

It seems a cruel trick of Fate to deny to the larger works of Liszt that immortality which he so earnestly craved for them. Like Landor he thought his time would come, but the years roll by and his entry into Valhalla seems still as far away as ever. And yet, what of those rhapsodies constantly recurring in programmes, pianistic and orchestral, those studies, and those transcriptions? Are not these enough to keep his memory green? It is true that they are not so profound as the symphonic poems would wish to be, nor are they the voicing of ethics or dogma as the sacred work would wish to be, but they are something which the world would miss if they had not been written. As I have said previously, Liszt's technique in his pianoforte works was, as it were, an x-powered engine for ever bursting into high speed. Now high-powered engines are not for everyone, nor for every occasion. In fact, on the high road they are a nuisance, and merely an opportunity for

the thoughtlessness of the foolish. But is there not a real use and a real value for such capacity? Is there not something splendid in the sight of a machine roaring round the track at three-figure speeds? Is not the demonstration of the extreme capacity of the human mind or body of considerable value to us generally, even if it be only to know that it is possible to walk over Niagara on a tight-rope, or that a man can strike a billiard-ball repeatedly with any desired fraction of force.

Now Liszt's *tour de force* exhibit the highest point attainable by human skill in the control and manipulation of the fingers. Rarely, if ever, is it possible to see in detail the muscular and mental co-ordination of the abnormally gifted in any particular branch of learning and skill. Not even the slow-motion film can reveal the perfection of muscular control which makes a Bobby Jones or a Laurie Doherty. But in these compositions of Liszt's we can see exactly what a supreme giant of the pianoforte has to do and can do. To level against these works the cheap sneer of 'show-piece' is to admit a dulled perception. The man who plays the trumpery rubbish of Brinley Richards, with its garnishment of scales and arpeggios, is indeed showing off because he is simply doing a very easy thing to astonish the ignorant and foolish. But the pianist who plays a Fantasy or a study of Liszt's is a superman using a type of skill which is only possible to one or two in each generation.

In the closing movement of the E flat Concerto there is a continuous flow of really well-written music in which the standard of technique never falls to the normal, and yet there is no suggestion of fireworks, because the difficulties, great as they are, are part and parcel of the texture. Again, there is no showing-off in 'Feux Follets'; but if anyone wishes to measure his skill with the Giants of the Pianoforte, all he has to do is to attempt the opening pages of this study. He will soon realise that his fingers are, muscularly, totally incapable even of playing the principal theme, much less of giving it the necessary alterations in power. Or let him attempt to play any page of 'La Muette de Portici' or 'Don Juan'. Here the greatest difficulties lie not so much in the obviously difficult passages (though heaven preserve any student from the horrors of the threefold chromatic *cadenza* in 'La Muette'), but in the ordinary exposition of the music which Liszt evidently regarded as a normal level of skill.

Of the Twelve Studies, only two are born to undoubted greatness. In some of them the material is so poor that they cannot bear the strain of the technique, but 'Mazeppa' and 'Feux Follets' are of outstanding merit, and the last word in the exploitation of strength and dexterity. Of the Fantasies it can be said, 'the better the material the better the work.' When he chose such a subject as Mozart's

'Don Juan,' the melodic invention and the treatment combine to produce a unique piece of pianoforte music. So also in some of his transcriptions of Schubert's songs, notably in the 'Erl-king,' Liszt has given the world pianoforte pieces which, by means of his prodigious technique, express without words the dramatic value of the poems. In some ways Liszt's transcription of the 'Erl-king' improves on the original. The horse gallops faster than Schubert's (in fact, Schubert's original horse did not gallop—it trotted very fast), and the Erl-king, when he appears, has no tangible body as in the song, but is a ghostly apparition seen in the drifting mist. Nothing else but the most delicate skill in playing those large, luminous chords could have conjured up this lovely yet terrifying wraith which floated round the benighted travellers. Here is the justification of the technique which Liszt set as a standard for future pianists.

Can it be said, then, that Liszt has failed to leave an imperishable legacy as a composer? Even if his important instrumental and choral works meet with only occasional performances, they have had an influence upon history which cannot be ignored. And after all, is it not right and proper that it should be through his first (and lasting) Love, the Pianoforte, that he should have given to music the fruits of his genius—a genius which the world had never known before and which in all probability the world will never know again.

THE POSSIBILITY OF QUARTER-TONE AND OTHER NEW SCALES

BY LEONID SABANEV

The idea of ultrachromaticism, or music written for certain new scales containing more notes to the octave than the current European tempered scale, is quite an old one. The first ultrachromaticists (they were simply called 'chromaticists' in those days) belonged to the 16th century; their names were Vicentino and Gesualdo, Prince of Venosa, and about the year 1650 they constructed an instrument with twenty-two notes to the octave, and also tried to formulate the theory of this new musical plane, and to compose for it.

Subsequently the idea, which had proved unsuccessful, was thrust entirely into the background, owing to the grandiose and fruitful development of the 12-degree scale. It was revived in the 19th century, one of its champions being Prince Odоеvsky (a Russian theorist and writer on music), who also built an instrument with the natural pitch, and which is still preserved in the museum of the Moscow Conservatory.

The ultrachromaticism of the 19th century presents a different aspect from that of its 16th-century predecessor. In its perspective a great part is played by the recognition of the fact that the old scale is exhausted, that musical creative work needs to be freshened up and to

find new resources. The nearer we approach to the beginning of the 20th century, the more numerous become the attempts to penetrate, theoretically and practically, into this new musical world. On the eve of the great war the gifted pianist and mediocre composer, Ferruccio Busoni, wrote a small pamphlet entitled 'The Bases of the new Musical Aesthetics,' in which he endeavoured, in a naïve and amateurish way, to establish the necessity for the introduction of quarter- and tertian-tones. Simultaneously there appeared numerous works on the theory of this question, especially in Russia, where, in addition to the present writer—then a staunch adherent of the idea—Prof. Rozenov, Arseny Avramov, and others, devoted much attention to it.

The first practical steps were also taken by Russia, but I cannot boast of their success. In 1908, A. Lourié, then a little-known futurist composer, but afterwards famous for his activity as Minister of Music in the early Communist period, wrote several things in quarter-tones. In those ingenuous days—when it was so simple and easy to overturn the old foundations, and when it seemed that genius in music was reduced to an ability to invent something sensational—there was no difficulty in believing that the music of the new ultrachromatic sphere would develop of itself, providing a method of recording quarter-tones could be found. But life and practical creative work dealt somewhat severely with these naïve attempts.

In the years immediately preceding the war better organized efforts to write quarter-tonal music were made. The pioneer was Haba, the Hungarian musician. As is always the case in this sphere, two problems of a practical nature were encountered—the problems of a notation and an instrument. In Russia and Germany, where the subject was treated seriously and scientifically, there arose further inevitable questions as to what, strictly speaking, this new tonal scheme should be. Should it be created on the principle of a simple doubling or trebling of the existing notes by the mechanical subdivision of the intervals of the 12-degree scale into two or three parts? Or should it be based on a theoretical system of notes more acoustically accurate? Should a system of pure tones, acoustically absolute, be created, or would it be necessary to have recourse to some new, more exact temperament? The problem was expanded and became intricate. It was clear that there existed, actually or in anticipation, not one ultrachromatic music, but a whole collection of various sects of ultrachromaticism, which were even then in a state of war amongst themselves. So far, not a single instrument capable of realising these theories had been constructed, not a single bar of the new music had been created, and already the theorists were fighting for the purity of their views, and maintaining the soundness of their creeds.

The main lines of musical thought on the subject were laid down at this time. One school, which might be characterised as the 'acoustically-archaic,' saw as the chief feature of the problem of ultrachromaticism the principle of a return to absolute purity of intonation—a purity destroyed by temperament, which had introduced a consistently false scale. Its members considered their ear to be so sensitive that the 12-degree music must seem to them a continuous discord. It follows as a matter of course that thinkers of this type had no inclination for temperament, even had it been more delicate, but preferred an acoustically pure and exact system.

Others, on the contrary, set out with the idea of enriching the resources of music by new possibilities. This might be termed the 'modernist' school. Its adherents found that the musical tissue was continually becoming more refined and the harmonic world richer, and that the time had arrived when the existing twelve notes were insufficient to express the exquisite and subtle shades of musical thought. The starting-points of these schools differed essentially. The first group was, in the main, reactionary, the second progressive. The latter was less exacting in respect of temperament and accuracy, and was inclined for temperaments of various, but more delicate, types, the most popular being acoustic temperaments of 53, 43, 31, and even 19 degrees, as well as those obtained by subdividing the existing semitones (*i.e.*, 24-, 36-, and 48-degree temperaments).

The problem, as I have already remarked, has invariably been faced with two purely technical difficulties—the construction of an instrument capable of producing these subtle shades of intonation and of keeping them up to pitch; and the invention of a system of recording them, and, moreover, a system which shall be sufficiently intelligible and easily read. Human genius has usually started by inventing a notation and a means of gradually perfecting the instruments, and then has created the theory, but in the history of ultrachromaticism the process had been reversed. It may be owing to this that we have hitherto attained no practical results, though there are a number of other difficulties.

No solution has yet been found for these problems. We do not even know what the fate of ultrachromaticism will be. The question of a record is perhaps not so complex, and in any case it is always possible to create a system of signs, but when we come to the instrument we are confronted with a more difficult business. It is indispensable that the ultrachromatic instrument shall have a constant pitch—in other words, it must be of the keyboard type; unless it is, the human musical mind will hardly be able to orientate itself in the new tonal spaces. The development of the 12-degree temperament could not have been accomplished apart from

the construction of the organ and the clavecin, which enabled the human ear to recognise the nature of chords. The ultrachromatic instrument must satisfy a number of requirements, which may be formulated as follows:

1. It must be keyed, so that every note may be fixed;
2. It must be polyphonic, *i.e.*, capable of sounding chords;
3. It must keep its pitch;
4. Its technique must not be immoderately difficult; the abundance of new keys and notes will be embarrassing enough as it is;
5. It must have an agreeable timbre.

It is very evident that the fulfilment of these conditions is no easy task. No existing instrument satisfies them. It would also be a difficult matter to construct an instrument of a previous type—such as the organ, the harmonium, the pianoforte, and the polychord—which should permit of extended scale possibilities. Of these types the harmonium, though capable of maintaining a delicate pitch, has a comparatively unpleasant timbre. The organ is more suitable, but is extremely cumbersome; the pianoforte shares with a stringed instrument of the polychord type the inability to keep its pitch. On the whole, the organ seems to be best fitted to give bodily form to the problem of ultrachromaticism.

In view of all these obstacles, the theorists turned to the new scientific methods of sound-production, to electrical sound-waves obtained from the interference of contours (Theremin's system), to the gramophone, and so forth. But the resultant timbres were rather disagreeable, and furthermore lacked the most essential quality—stability of intonation, reliable to so small an interval as a comma.

Whilst the theorists were occupied with their researches, the more direct and naive people were busily engaged in composing music and adapting instruments. The experiments of Haba and Vishnegradsky in this respect are most worthy of attention. They constructed instruments (of the pianoforte and harmonium type) and wrote compositions for them, as well as for string ensemble, relying on the fact that quarter-tones are feasible on the fiddle. Nevertheless, the impression conveyed by all these experiments and devices is that they are curiously foreign to the general stream of music, are outside musical territory, so to speak, and hence are unnecessary. It is, however, worth our while to devote a little time to their consideration.

The ultrachromaticists have often given practical demonstration that it is possible on any tonal plane—even the most subtle and delicate—to write very untalented and uninteresting music, just as possible as it is to create works of genius on the archaic pentatonic scale. The tonal plane, the abundance of

tones, is of itself no guarantee of the quality of the music. I have heard these ultrachromatic experiments many times, and they have always impressed me as stillborn.

Moreover, I have never felt that they revealed new perspectives, or originated a new era. I can confidently assert that my ear has never received this music as something 'different,' created on 'different tonal planes,' but as the old music out of tune. In fact, the new intervals are not accepted as such by our ear, which has been trained in a definite direction, but are brought into conformity with the familiar intervals of the 12-degree or diatonic scale. An interval less than an octave or greater than a seventh sounds to us like an octave or a seventh out of tune, and not like a new, independent interval. The case is similar with all the other 'new' intervals. We are not directly conscious of them; habit makes us refer them to the previous tonal world, as distortions of the sounds with which we are familiar. And in so far as we bear within us the whole burden of the inheritance of our tonal culture, the creation of the ages—and we cannot rid ourselves of this burden without ceasing to be cultured, without discarding the whole of our heritage of culture and becoming savages again in a tonal respect—we shall always be obliged to adopt this attitude to the new resonances.

We know that our ear has the faculty of the psychological corrective. We *hear* one thing and *feel* or are conscious of it as something else. The accuracy of intonation in our musical performances is often approximate, the expressional and casual deviations from purity frequently exceeding two and even three commas. Furthermore, measurements made by me at the Academy of the Art Sciences, Moscow, showed that every sound—by which I mean a musical and not an acoustic sound—has a certain breadth; it is never an isolated sound of an exact pitch, with a definite number of vibrations, but a more or less compact group of sounds having an approximately similar number of vibrations. A sound which, acoustically, is absolutely pure is to us simply unpleasant, smacking of the dry and the abstract. It appeared from my measurements that with singers the breadth of a note is often as much as a semitone. Our ear orientates these notes, and refers them to a certain centre, a certain pitch, being guided therein by the structure of the musical tissue. One and the same note will seem to us to vary in pitch according to the context in which it is presented to us.

Consequently, in order that we may be able to receive these new notes in their new positions, hitherto unknown to musical culture, we must weave the musical tissue on entirely new and different principles, and thereby demolish the outlook on music which has existed for ages. But the modern ultrachromatic composers do

not do this. Haba writes academic music with quarter-tones tacked on to it, which does not in any way make it more modern. Vishnegradsky's compositions are sometimes academic, sometimes in the Scriabin style, but in both cases the construction of the musical whole is borrowed from the past, and our mind, in following this music, involuntarily thinks of it in connection with what has gone before. And it cannot be otherwise.

In the first place there is the physical aspect, from which there is no getting away. The semitone is the 'inter-atomic interval' of the musical material, so to speak. Everyone knows very well that it is not a pure interval but an average quantity, easily recognisable by the average ear. Any narrower interval appeals to the exceptional ear, just as a system constructed on the wider intervals—such as the old pentatonic scale—was based on the less sensitive ear. It is precisely this mean or average distinguishable quantity that enables us to tolerate and re-tune by our inner ear the large acoustical inaccuracy with which we are presented at nearly every musical performance, especially by the orchestra and the vocalist.

In art—no matter what it be—the optimum is always the important thing, and not the maximum, and this applies equally to the number of sounds. Historically, how was it contrived that the semitone should remain the musical 'atom'? Could it have been mere chance? It is more probable that, as an organic phenomenon, it became the minimum interval, not because nobody imagined any other, but because it is the optimum in this case. Every pitch is potentially included in music. Nevertheless, it has never made use of all of them, but has always selected from them a tonal plane on which to project itself. Thereby the chaos of unorganized pitches is differentiated from the scale, from the cosmos of orderly arrangement. Possibly the inclusion of new pitches, instead of providing fresh resources for the cosmos, will merely bring music nearer to chaos.

The other considerations are of the historical order. The musical plane is analogous to the spoken language. Both of them undergo changes, but these changes can never be sudden, and still less can they be premeditated and theoretically constructed. It is impossible to 'compose' a language and compel us to talk it. In the best case it would be an Esperanto, which wants to be a world-language, but is, in fact, only the language of a little group of people who study it out of curiosity. Nor is it possible to construct a musical tongue, a new musical plane. It alone can shape itself in the process of prolonged historical mutations. But the further we go, the less probable does it become for our European culture. We see that now in particular the sphere of language undergoes less alteration than any other. Its changes took place considerably earlier, when

culture was being developed; as soon as that was accomplished, language became fixed, established, stabilised. And the musical language was also stabilised. Too many precious things have been created in it to permit of our parting from it so lightly. Music especially lives by being performed, and hence it is not merely a question of composing a new species of music, but also of creating absolutely new cadres of absolutely new performers. The individual manifestations of musical culture are closely and inseparably interwoven—it is impossible to confine oneself to composition alone—and performance needs to be recognised; these new instruments and new players, this new music, have to struggle for existence in open competition with their rivals in the field of art. And if we consider the matter seriously we shall see that the chances of survival are poor: the new compositions are more complex and less accessible; the instruments, too, are more difficult, their construction is expensive, and their technique fatiguing. The ultrachromatic music threatens to become nothing more than Esperanto—the language of a few hundred people, and moreover merely supplementary to the original, native tongues. The European has his own music, his own musical plane, to which cultured thought will always return. When we have ceased to be Europeans, and have reverted to barbarism and forgotten the culture of the past, it may be possible to erect some new thing—ultrachromaticism, let us suppose—on the space left vacant. People of other races may do it when they come to replace the European culture. Again, it is hardly probable that they will adopt the ultrachromatic language; they are more likely to begin everything from the beginning, as the Europeans did. Ultrachromaticism no longer seems to me an organic possibility of culture, a stage in its inevitable development, as temperament undoubtedly was; it is an artificial excrescence of civilization, an invention, which may have some vogue and notoriety as a curiosity but not as an organic phenomenon. It is merely another symptom of the twilight of our era.

In the best and most favourable case for the idea of ultrachromaticism its course must be altogether different from that which it has hitherto followed in practice. Ultrachromaticism introduces a new tonal plane, and it must first of all orientate itself therein and show others how to do so. To achieve this creatively, the whole attention must be concentrated on the task. In the history of art, any complication in one sphere is inevitably accompanied by a simplification in the others, in order that the attention may be directed wholly to the former. With the development of counterpoint tunes became simpler, the melodies of the chorales were hardened, so that the study of the harmony might be more possible. When (in the Floren-

tine era) melody was developed, the process was reversed—polyphony disappeared, having been reduced and converted into a harmonic accompaniment; the centre of interest was transferred to melody and its expressiveness. In the 19th century it was the turn of harmony, and rhythm and melody lagged far behind. Nowadays the interest in rhythm has obscured harmony and melody, and even music itself. If ultrachromaticism were an organic phenomenon it would have to devote its whole attention to the new, ultrachromatic melody. It must pass through the same stages as our music—first melody, then polyphony, then the synthesis of melody and harmony. This problem introduces to our musical consciousness a series of new and most complex phenomena. By way of compensation it should simplify all the rest as far as possible. Ultrachromatic music should become monodic, or almost so, with a minimum of accompaniment; only then can it gradually enter into the comprehension of the musical masses. But our ultrachromaticism wants to 'kill all the hares' off-hand—to create simultaneously a new plane and in it the most complex harmony and rhythm in the whole of musical history. History is not made suddenly. Our senses cannot grasp such a collection of novelties and complexities all at once; given time, it has a chance of being recognised as an organism.

Hence it seems to me that these seekers have taken the wrong course. They ought to have concentrated their forces on the creation of the new ultrachromatic melody, and reduced everything else to a state of primitive simplicity, as music did in bygone days when homophony came into being. And the ability to create works of genius is also needed—but this is not so easy, since the creation of melody is a most mysterious and incomprehensible process, and most difficult of attainment by contemporary composers, as we all know very well.

(Translated by S. W. Pring.)

AD LIBITUM

By 'FESTE'

'A RACE APART': OUR BERLIOZ EXCLUSIVES

The *Daily Telegraph* of April 27 contained an article by Mr. Constant Lambert entitled 'The Isolation of Berlioz: Academic Criticism.' His main point was one that (he says) has been overlooked by the participants in the recent discussion—namely, that Berlioz was 'the one great romantic composer whose work stands completely outside the German tradition.' The result is (he argues) that critics have made the mistake of judging Berlioz by the standard and methods of the German tradition. But will this contention hold? Surely no critic worth his salt has ever found fault with the French composer for not adopting the harmonic and melodic methods of Beethoven, Schubert, or Brahms. I may return to this point presently.

First let me touch on what strikes me as being the weak plank in the platform of the more fervid Berliozians. Mr. Lambert says that the controversy has been 'entertaining.' I would even apply the term 'amusing' to his naïve classification of the critics. According to this, you must be either 'pro' or 'anti,' swallowing your Berlioz whole or not at all. And if you do the swallowing, you do it by a kind of divine right. This is a state of things that holds good with no other composer. I do not agree that it is true of Berlioz. If it were, it would merely prove that he was anything but a great composer, for one of the signs of supreme genius is universality of appeal.

In this theory of exclusiveness, Mr. Lambert merely follows Mr. Cecil Gray, who in his generally excellent and always stimulating 'History of Music' says, astoundingly:

'Although Berlioz is the object of a cult, it is one which, unlike most other cults, is entirely devoid of preciosity. Further, his worshippers make no propaganda on his behalf. [What, never?] Like the Druses, they are a race apart; they do not seek to make converts, because they do not want them. You are either one of them or you are not. Either you receive at once, from the very first work of his that you hear, a thrill akin to an electric shock, or else you are completely insulated and rendered for ever immune by a pachydermatous rubber hide of indifference or distaste.'

How clean contrary this is to fact will be obvious to every normal musician. Bless the innocent hearts of the musical Druses! We alleged 'anti's' had our electric shock from Berlioz, and were enjoying the Overtures, the plums from 'Faust' and the 'Trojans,' and the purple patches in the 'Fantastic' Symphony, when these young 'discoverers' of the composer were running round in short pants. And we still enjoy them. If we take no pleasure in a good deal of the rest of Berlioz it is for the plain, brutal reason that we find it patchy in interest, with the balance on the side of dullness.

Both Mr. Lambert and Mr. Gray explain elaborately the grounds on which they claim that Berlioz was 'first and foremost a melodist.' Mr. Gray quotes a French critic to the effect that Berlioz's phrases 'most frequently consist of twelve, sixteen, eighteen, or twenty bars, while with Wagner, for example, phrases of eight bars are rare, those of four most common, those of two still more so, and those of one bar are most frequent of all.' [But why confuse melodies with *motifs*?] Berlioz's melodies are, in his own words, often on so large a scale that 'an immature or short-sighted musical vision may not clearly distinguish their form—shallow musicians [such as the 'anti's'] may find them so unlike the funny little things they call

melodies that they cannot bring themselves to give the same name to both.'

Mr. Lambert champions Berlioz as a melodist on different grounds:

'Melody and even counterpoint are very largely based on a solid ground of accepted chord progressions. This trait can be clearly seen in many of the minor pieces (valse, &c.) of Schubert, which are little else but elaborated chords with no independent thematic value whatsoever.'

But with Berlioz the harmonic thought is never allowed to cramp or dominate the thematic outline, and that is what his admirers mean when they claim that Berlioz is first and foremost a melodist. The themes may not be of the kind that the average man wants to sing in his bath or in Wembley Stadium, but without doubt they are primarily tunes, and their wayward and expressive line refuses to be fettered by any harmonic formula or by the rhythmic squareness of the folk-dance. When Berlioz uses a descending chromatic phrase in one of his themes he is not, like Delius, allowing the melodic line to follow meekly a harmonic sequence, nor, like Strauss, is he merely sliding from one position of a chord to another. He is actually using each degree of the scale for its expressive significance.'

But all these measurements and special pleadings go for little against the fact that Wagner wrote many melodies that have become current coin among the musical public the world over, whereas Berlioz has given us—how many? Most of us can whistle only one—the Rakoczy March, and that is not by Berlioz.

Now, all the great composers (except of course the vocal polyphonists) have been tune-writers, and it would be easy to name a dozen (a mere dozen! say, rather, a hundred) fine tunes written by every one of them, from Bach to Elgar—tunes whose fineness needs no subtle explanation or examination with a foot-rule; you can't miss it, as so many experienced musicians somehow seem to have missed it in all but a very few of the tunes of Berlioz.

At the recent performance of 'Faust' at Queen's Hall, the magic of the dances of the Sylphs and the Will-o'-the-Wisps, the never-failing stir of the March, and the originality of the scoring in countless passages must have delighted everybody. But it is no less likely that almost as many were staggered and bored by the feebleness of the vocal solo-writing as a whole—the very department, surely, where a composer who is 'first and foremost a melodist' might be expected to shine. Let the open-minded reader turn up, say, Faust's 'Farewell, thou lovely night' (p. 231 of the Novello vocal score), or Margaret's Romance 'Alone and heavy-hearted' (p. 249), or Faust's 'Oh come,

calm-breathing twilight' (p. 181). Let him examine both the vocal line and the harmony, and if he doesn't find them as a whole remarkably undistinguished—even commonplace—for a composer of Berlioz's rank, I shall be surprised.

Apropos of the harmony: Mr. Lambert brings up the old argument about trying Berlioz's chordal progressions on the pianoforte. Does he really think that Ravel and the other adverse critics of Berlioz's harmony are dependent on the pianoforte for their estimate of this side of the composer?

Turn again to 'Faust.' (I use this work for reference because so many readers have a vocal score handy.) Berlioz's orchestration worked magic, we know; but even it could not transmute into gold the base metal of such passages as the introduction to the Romance mentioned above:

Ex. 1.

Nor could it make the modulations in the 'Invocation to Nature' other than clumsy and conventional. In fact, I can never hear this number without being reminded of an adventurous harmony-pupil let loose for the first time among the joys of diminished triads and augmented sixths.

I don't quote from the Invocation, because there is no representative passage short enough. Instead, I give one more example of the strange streak of commonplace that crops up so often in Berlioz. It occurs in the Romance, at the words, 'And ever before me his noble form will rise.' What *could* have possessed Berlioz to make him fall down in this manner:

Ex. 2.

This was one of the fairly large number of passages that, during the Queen's Hall performance, produced in me, and probably in others, a mixture of irritation and amusement. I could hardly believe my ears, and found myself paraphrasing Blake, and asking, 'Did he who wrote the "Sylphs' Dance" write *thee*?'

As to the counterpoint of Berlioz, Mr. Gray (not without apparent effort) goes so far as to admit that there is something in the adverse criticism on this score; he then stiffens himself, and adds that the reproach doesn't carry much weight to-day when counterpoint is no longer the staple. Moreover, Berlioz, he says, had no particular use for it.

It is a pity that the student Berlioz was not made to realise that the study of counterpoint does not aim solely at enabling a composer to write polyphony. Hardly less important is the harmonic sureness and facility it imparts. Most experienced teachers of composition will agree that the clumsiness of Berlioz's harmony (which his devotees try to exalt into a virtue) is a technical weakness due largely to his poor contrapuntal training.

To come back to Mr. Lambert's main contention. He divides musicians into two bodies: the elect, who gulp down their Berlioz whole, and the rest of us. Us, the mere outsiders, he further subdivides into (a) pedants, who measure the French composer by the Teutonic bushel and find him filling a mere half-pint, and (b) the 'far more solid anti-Berlioz phalanx provided by the modern English school of neo-Elizabethans and folk-song *pasticheurs*, whose productions are about as reminiscent of the full-blooded spirit of Elizabethan times as a Tudor lounge in a super-cinema!'

I have tried hard, but I can't square this with Mr. Gray's theory (presumably endorsed by Mr. Lambert) that we are Berliozians or the reverse willy-nilly, either receiving from our first hearing of his music an electric thrill, or else being completely insulated and rendered for ever immune—mere outsiders, in fact. If there is anything in this theory of appreciation by predestination, why abuse those of us who had not the good luck to be on the spot when the Berlioz gland was being served out? The Elect should pity us, instead of calling us names—pedants, thin-blooded folk-song *pasticheurs*, and pachyderms.

Mr. Lambert is mistaken. There is no anti-Berlioz faction. Those of us whom he labels as such will go on enjoying the things in Berlioz we have always enjoyed, happy to add to their number when performances of his neglected works reveal them to us. Meanwhile, let the Berlioz exclusives continue to maintain that the king can do no wrong. The average musician will go on exercising his right of private judgment, refusing to be led by the nose.

Finally, here is a sporting offer in connection with the melodic question. It occurs to me that perhaps the failure of the Berliozians to give us examples of his genius as a tune-writer is due to the difficulty of using sufficient music-type illustrations in books and articles. If this be so, I am glad to be able to give them a chance to put things right. The Editor of the *Musical Times*, finding himself interested in this discussion, kindly authorises me to place at their disposal the space equal to at least three pages for musical quotations if one of them will contribute an article on the melodic side of Berlioz's genius. This offer is made seriously and in good faith. I join the Editor in the hope and belief that it will produce a solid and valuable contribution to a dispute that has hitherto been, as Mr. Lambert says, 'entertaining,' but too vague and purely contentious to be of much use.

THE EXHIBITION OF THE ROYAL ACADEMY OF ARTS

BY ARTHUR T. FROGGATT

In a review of the hundred and fifty-sixth exhibition of the Royal Academy of Arts (*vide* the *Musical Times*, July, 1924), the following sentence occurs: 'As regards the number of works, not to mention their importance from a musical point of view, it can hardly be said that the divine art receives its due share of recognition from modern painters and sculptors—not such a share as would be observable, I feel sure, in an exhibition of the works of the Old Masters.' In that year the proportion of musical subjects was one in sixty-five. In the present exhibition it is less than one in sixty. On the other hand, in the recent exhibition of Old Dutch Masters, it was about one in twenty-three.

On entering Gallery No. 1, my search was instantly rewarded by 'Lady at the Piano—Miss Ethel Bartlett' (2), by Harold Knight. A portrait, and at the same time an interior, carefully painted, and delightful from every point of view. But alas! I had to go far before I was able to discover the faintest suggestion of music in 'Twilight in Pan's Garden' (248), by Harold Speed. I say 'faintest,' because in this beautiful picture the pipes were missing. 'Impromptu' (266), by Stefani M. Fisher, shows a performance on the 'yueh-ch'in,' or moon guitar, and recalls a similar subject by the same artist in the Academy of 1925. 'The King's Colour Passes: Scots Guards at St. James's Palace' (319), by Fred Roe, is mainly filled by the bagpipers, with their terrible instruments happily tucked under their arms. 'An Artist's Music Room' (369), by H. D. Richter, is

full of sunlight and rich, warm colour; but had it been a musician's music-room, the handsome candelabrum, with its five candles of red wax, would not have been allowed to stand on the lid of the grand pianoforte. 'Concertina Players' (405), by Joan Manning-Sanders, a quintet which includes a tin whistle and some kind of mouth-organ, is a picture which fails to give me any pleasure; but as the composition of a girl of fifteen is certainly wonderful. 'Peasants of the Sabine Hills' (429), by Harry Morley, is a carefully painted and extremely interesting picture: a man is playing the zampogna, with its four pipes. Perhaps I ought not to mention 'The Drum' (433), by Maud Tindal Atkinson, for there is nothing musical about it beyond the title. It is most beautifully painted: in the foreground on the left a man and a girl stand in a close embrace; while far below in the distance troops are advancing along the road, headed by a drummer. 'Ave Maria' (434), by Mark Symons, an elaborate composition in the style of the 15th century, is perhaps not quite so successful as the artist's 'Lauda Sion' of last year: of the many child-like (or angelic) figures, two have long, golden trumpets, while a third plays on a drum of strange design. 'The Trumpeter' (538), by H. H. Brown, suffers from not being a full-length portrait; he is in the act of blowing his instrument; a group of the Yeomen of the Guard on the right, with a troop of the Royal Horse Guards in the background on the left. 'A joyous band of youths and maidens bounding hand in hand' (552), by Noel L. Nisbet, is a conventional subject of classic design, one of the figures bearing a flute. Among six hundred and nineteen oil paintings only eleven containing any suggestion of music!

The water-colours number two hundred and sixty-four, but I could discover only three in which there was the slightest reference to anything musical. 'Le Clocher de Sainte Catherine, Honfleur' (718), by William Cartledge, is by no means the least distinguished of the many exhibits dealing with architectural subjects. The 'Canterbury Pilgrims' (871), by Meredith W. Hawes, shows the musician with his bagpipe. And for those who prefer something more fashionable, there is 'At the Opera' (878), by E. J. Victor Pasmore.

Among the miniatures, amounting to ninety-nine, I was very pleased to find 'The late John Francis Barnett' (898), by Walter F. Cook.

The drawings, engravings, and etchings have this season been promoted to Gallery No. 6. Out of two hundred and fifteen exhibits, four deal more or less with matters musical. 'John, fifth Duke of Richmond, after Sanders' (985), is a very fine mezzotint by H. Macbeth-Raeburn. The Duke is holding a small hunting-horn in his hand. 'The Fiddler' (1052), etching by A. J. Heaney, reminded me of the old joke about Parliament Street—so named because the Houses of Parliament are in another thoroughfare. The etching depicts a number of people eagerly staring at something or somebody, but the fiddler is conspicuous by his absence. In 'Tarantella' (1100), dry point by Harry Morley, whose 'Peasants of the Sabine Hills' is mentioned above, the dancers are quite in the background: the principal figures are a man with a zampogna and a woman with a large tambourine. 'Wandering Musicians' (1163), a pen drawing by Marjorie R. McGill, is a group of

three—a man playing a violin, with male and female vocalist.

In the Architectural Room, containing a hundred and ninety-seven designs, I was unable to discover the least trace of the existence of such a thing as music. There were several designs for stained glass—more than usual, I thought; and I did expect to meet with King David playing the harp. But no; he was not there.

The sculptors seem to have paid more attention this season to music of some sort. 'But all has passed, the tune has died away, the glamour gone' (1428), relief by Constance M. Pargeter, is arresting and striking, depicting a female figure with cymbals—scarcely enough sermon, perhaps, for the text—you can't get much tune out of a pair of cymbals. 'The Charm of Pan' (1431), statuette group in bronze by Donald Gilbert, is delightful: Pan, with a diaulos, is accompanied by a couple of goats. A bust, also in bronze, of 'W. T. Cockerill, Esq., Secretary of the Ancient Society of College Youths' (1421), by Muriel B. G. Hiley, is very fine. 'St. Cecilia' (1478), bronze statuette by Albert Toft, stands holding an open book with large oblong leaves, presumably a music book. A Case of Coins (1523), from the Royal Mint, includes a few designed by Percy Metcalfe for the Irish Free State, one of which is engraved with a harp. This instrument resembles that popularly known as the harp of Brian Boru, preserved in the Museum of Trinity College, Dublin—although Brian Boru had no more to do with it than has the present writer, and it is encircled by an inscription in a language which not one Irishman in a thousand can either read or speak. The most conspicuous object among the pieces of sculpture, and possibly the finest, is the magnificent 'Great Pan' (1557), by Gilbert Bayes, in his hands a syrinx with the usual number of pipes, namely, seven. 'A Young Faun' (1581), by Winnifred Turner, is a statuette of glazed earthenware, with the number of pipes reduced to six.

I left Burlington House with the impression that the bagpipe was the favourite musical instrument of this year's exhibition; and I could not help wondering if this idea fairly represented the musical outlook of the Royal Academy of Arts. I hope not.

PUPPETS IN OPERA

By BASIL MAINE

It is almost impossible to uproot certain habits of mind. So often the roots are the very fibres of our being; in these cases the habit may be excused on the ground that it is essential to the life. But there are other habits no less difficult to disentangle from everyday existence, which are false creations, excrescences. These are usually the complex result of individual heredity, environment, and temperamental bias. When such habits are transferred from the individual to the community, they become even more deeply rooted. So we find certain customs, traditions, and manners persisting changelessly through changing generations. On the face of it they are absurd, but they continue not in spite, but because, of their absurdity. Human nature is only too prone to endow the incongruous with some supposed quality of mystery and sacredness. An example of the obstinate survival of an absurd tradition is the kind of acting which we gladly suffer during an operatic production.

Acting in opera! The term is almost a contradiction in itself. We do not associate opera with acting, or rather we associate it with that grossly exaggerated form of gesture and expression, the skitting of which is the last resource of the music-hall comedian and the revue sketch. The stage conduct of an opera singer is not so much acting as 'finding something to do.' The trouble is that the average opera singer begins to busy himself about finding something to do just at the very moment when the composer is doing it for him, either in the orchestral score or in the direction of the vocal line. The sense of repose is the rarest of all the stage senses—and this is true not only of the opera house, but of the whole theatre. The amazing thing is that the person who would profit most by reposing, even for a few consecutive seconds, is the very one who insists upon introducing all kinds of extraneous irrelevant activity, thereby increasing a task already sufficiently difficult in itself. That this activity is extraneous and irrelevant can be shown by a simple test which is applicable to any operatic situation: let the singers repeat the scene without the music and let them speak their lines, using the same gestures and movements which they saw fit to use while singing!

MARIONETTES

How shall we change the bad tradition of operatic acting? To some it may seem far-fetched to suggest that the marionettes offer a solution. Not long ago I went to see a puppet performance of Massenet's 'Cinderella,' and my conviction was deepened that puppets are the only perfect actors. The reason is clear. They have no life outside the theatre. After they have made their quaint little bows to the audience they retire to their boxes at the back of the stage and sleep the sleep of the unworldly.

There are certain operas which are admirably suited to marionette technique. Donizetti's 'Elixir of Love' is a good example, and Massenet's 'Cinderella' is another. The scene in the third Act of the latter, in which Cinderella's father is sympathising with her in her unhappiness, is beautifully written, and as portrayed by the marionettes becomes a very moving episode. Throughout the performance I was reflecting that if only opera singers were content to learn from these children of the theatre, the absurdities of operatic convention would quickly disappear. The economy exercised over gesture by the characters in this little work, the significance of their repose, and the pointedness of their sudden activity were an example to all stage singers—not an example to be followed literally, but one containing a wealth of suggestion for those with eyes to see and imaginations to perceive. The movements of Prince Charming coincided with every stress and phrase-line of his vocal part. He was a stern rebuke to the semaphoring Tristans whom we still continue to tolerate. As for Cinderella, the grace and wistfulness of her bearing might serve as an example for many an assertive prima donna.

MASTER PETER'S PUPPET SHOW

Of course, some operas are more suited to marionette technique than others, but the memory of that scene I have quoted from 'Cinderella' assures me that puppet operas need not necessarily be comedies or burlesques. The delicate art of

these little figures can sometimes produce a poignancy which eludes the ordinary flesh-and-blood actor, whatever transports his voice may suggest. One advantage that the puppet has over the living actor is that his facial expression is fixed. 'Surely this is not an advantage,' you will say. In a production of 'Othello,' or 'Hamlet,' no; but there are plays in which the fixed and wistful stare of the little figures is most appropriate. In such plays a mobile expression is a definite danger. At a performance of de Falla's 'Master Peter's Puppet Show' which I saw some time ago in the Marionetten-Theater at Zürich, I was impressed by the intensity of purpose which was revealed by each of the characters in the play, and afterwards I reflected that this, and the fact that each character was clearly defined, was due just as much to the expression of each puppet as to the elegance of the musical score; and this conviction was deepened by comparing this performance, in which the characters of Don Quixote, Sancho Panza, and Pedro were played by puppets, with others in which these characters were played by living actors. My reflection led me to a strong desire to see a production of 'Pélleas and Mélisande' with the characters conveyed by the spiritualising presence of the marionettes.

HANS PFITZNER

BY FRITZ ERCKMANN

Of two living German composers it may safely be predicted that the history of music will preserve their names for hundreds of years—Richard Strauss, the composer of 'Salome,' 'Rosenkavalier,' 'Frau ohne Schatten,' 'Ägyptische Helena,' and Hans Pfitzner, whose sixtieth birthday we celebrated a few days ago. Both have drunk at the same fountain, i.e., German Romanticism. The name and art of Richard Wagner was sacred to both.

But as the Southern aristocratic Strauss created early in life a personal, glittering style of composition, Pfitzner withdrew from the splendour of the day, retiring into the 'mondbeglänzte Zaubernacht' of Eichendorff, so beloved by Germans. It is easy and grateful to grow enthusiastic over Strauss, and to parade his compositions well-known and understood by all; but Hans Pfitzner, who also stands in the forefront of creative artists, lacks everything which goes to the making of a favourite of the public.

Pfitzner, originally a Wagnerian, found his way back to absolute music, creating a dramatic style entirely his own. He has written operas, orchestral works, chamber music, and songs, which, in spite of their diversity, are convincingly uniform; they are concessionless and ethical, and therefore not easily understood or accepted by the masses.

He is a solitary figure in the realm of music, the last rock against the flood of international musical production, joyous and fully cognisant of the position assigned to him by fate.

Hans Pfitzner was born on May 5, 1869, of German parents, at Moscow; the father was an able violinist, the mother a pianist, pupil of Villioing, the teacher of Rubinstein. In 1878 the family went to Frankfurt-on-Maine, where the father accepted a post as musical director at the Stadt-Theater. Here the boy wrote his earliest compositions, which are said to be perfect in form and excellent in matter. Eight years later

he attended the Hoch-Konservatorium, studied counterpoint and composition under Iwan Knorr, and pianoforte under Prof. Kwast, whose charming and clever daughter he married later.

During his student period he composed music to the 'Fest auf Solhaug,' the 'Cello Sonata Op. 1, songs, Opp. 2-6, 'Der Blumen Rache,' by Freiligratt, for alto, female choir, and orchestra, an orchestral Scherzo, and an excellent Pianoforte Trio. Upon leaving the Conservatoire, the Musikschule at Coblenz claimed his services as teacher. Here he composed his first opera, 'Der arme Heinrich,' and gave in 1893, at Berlin, his first important concert, consisting of orchestral pieces and songs. After a brief stay at Mainz as fourth Kapellmeister, during which time his opera enjoyed a series of performances at Mainz and Frankfurt, he settled down at Berlin as teacher of composition at the Stern Conservatorium and conductor at the Oper des Westens. This was the time of his next stage work—'Rose vom Liebesgarten,' 'Columbus,' for eight-part mixed chorus, and, besides other compositions, the Christmas Märchen 'Das Christ-Elflein,' which went the round of all the chief German theatres.

In 1907 Pfitzner, being tired of Berlin, became, after a brief stay at München, the leading force at Strasburg, gathering honours of all kinds. His activities came to an end with the loss of Alsace, and he retired to his idyllic home on the shore of Lake Ammer.

What has been sketched in these bare words meant for Pfitzner the Calvary of Genius. It is impossible to depict in like laconic form the sufferings this sensitive artist had to undergo in the treadmill of theatre and public life. On one occasion he confessed that he would have written more important works if German criticism had from the beginning been more friendly towards him and his music.

Dr. Richard Specht began his lecture on Hans Pfitzner at Vienna with these words: 'The invisible crown of thorns which always tore the head of every German artist, has in our time hardly torn deeper wounds into any forehead than in that of the tone-poet with whom we are concerned to-night.'

On the other hand, Pfitzner cannot complain of lack of courtesy and acknowledgment of his genius from the best in the land. He was honoured by State and University, and the number of his admirers is large.

Pfitzner's list of works comprises six operas, eight songs with orchestra, about a hundred songs with pianoforte accompaniment, five large choral works (amongst them the well-known 'Kantate von Deutscher Seele,' 1921), eight instrumental compositions, and six arrangements of works of other composers.

That is not much, but it is the final crowning of romantic music. Pfitzner himself is of opinion that he has supplied the last stone to the building of romantic opera.

This refers especially to 'Palestrina' (1912-15), his most representative composition. It is rather a symphony than an opera—altogether an inspired work. Indeed, it is the proof that Pfitzner composes only in moments of inspiration, which accounts for the fewness of his compositions.

This inherent feeling comprises yearning (*Sehnsucht*) and suffering. It may be said of him what

the scald in Ibsen's 'Kronprätendent' maintains: 'I received the gift of suffering, and thus I became a singer.'

'Palestrina' would never have been written by a man accustomed to the glitter and glory of the world. It is the mirror and emblem of its composer, who has to pay for the hours assigned to him by suffering and sorrow. He is fully conscious of the fact that no art form is more impossible at the present time than romantic opera—and yet he wrote his 'Palestrina,' the story of the great Church musician Palestrina (1525-94), who fights for the freedom of his conscience.

Palestrina bewails those who live and think in modern tones; perhaps, he ponders, they may be right. 'Who can tell, if the world at present does not go by unanticipated paths, and that which appeared to us eternal may be blasted by the wind! Indeed, it is sad and hardly conceivable!'

These words are the roots of Pfitzner's artistic personality. Sharing the philosophic views of Schopenhauer and having Eichendorff, the pious poet, as his predecessor, he fights bitterly and passionately against the 'Futuristengefahr' (1917) and against the 'new aesthetics of musical impotence' (1920).

Will the world listen to his message?

MR. G. D. CUNNINGHAM ON HIS AMERICAN TOUR

In our March issue we gave some particulars of the great success achieved by Mr. G. D. Cunningham during his recent recital tour in America. Happening to run against him since his return, we made a point of catechising him on the subject, for the benefit of *Musical Times* readers.

We began by asking Mr. Cunningham as to the extent of his tour.

'Well,' he replied, 'I may claim to have covered a good bit of the map. I began my travels at New York, went down to Philadelphia, then back to New York, from thence to Canada (Toronto, Ottawa, and Montreal), then by stages across to the Pacific, recitalling at Utica, Colorado Springs, Spokane, Seattle, Portland, San Francisco, Stanford University, and Los Angeles—altogether about eleven thousand miles of travelling.'

'What are your impressions of American organs?' we asked.

'The four principal builders whose instruments came my way,' he replied, 'were Skinner, Austin, Kimball, and (in Canada) Cassavant. Generally speaking, these instruments are a long way ahead of ours in regard to action. They are all electric, all pistons are instantly adjustable, and everything possible seems to have been done to help the player in the way of prompt and easy registration. In fact, this virtue is sometimes carried to excess. Some of the accessories are not likely to appeal to English organists, whether on the ground of effect or even of convenience. For example, I was sorry to find a growing tendency to enclose every manual. Some organs had as many as five or six Swell pedals! After my experience of these large enclosed organs I am still of opinion that the Great on every organ should be left unenclosed. After all, there is nothing in any other musical medium corresponding to the foundation tone of an unenclosed Great, and it seems to me that by putting the Great in a box and making it practically

another Swell organ, the possibilities of variety in a large organ are reduced rather than increased. It was interesting, by the way, to note the popularity of the divided organ, with one section in the East end of the church and the other in the West, played from a movable console. In many cases the console was placed in the middle of the Chancel steps in full view of the audience.'

'English organists, accustomed to the seclusion of their organ lofts, and, on the whole, rather fond of it, would find this somewhat embarrassing,' we suggested.

'That is true,' he replied, 'but the arrangement has the great advantage of bringing the performer into more direct touch with his audience, and so undoubtedly stimulates public interest. If organ recitalists in England are less appreciated than other soloists (as they are, and most unjustly, I think), it is partly because they are heard but not seen.'

'English organs being behind those of America in regard to action, how do they compare in the more important matter of tone?' we asked.

'Here I think we can certainly hold up our head,' replied Mr. Cunningham. 'With two exceptions, I felt that the ensemble in American organs lacks brightness. It seemed to me that this is due to the thick, heavy voicing of the reeds, and the timid treatment of Mixtures and the upper work generally. Both in scaling and voicing these seemed to be too modest, so that the general tone is "doughy."'

We inquired concerning the two exceptions.

'One was the new organ at Princeton University, in the magnificent new chapel. This instrument was built last year, by Skinner. In blend, ensemble, and general effect it is thrilling, full of brilliance, and yet dignified. The solo stops also are beautiful, and this, combined with the perfect action and the fine environment, made it the most enjoyable recital of the tour. (The organist here, by the way, is Ralph Downes, a young Englishman who was organ scholar at Keble, and who came out to America last year.) The other organ that pleased me specially was also a Skinner, just finished, at a big church in Los Angeles, in California. I found in it the same characteristics that made the Princeton organ so enjoyable to play.'

We discussed the programmes played by Mr. Cunningham. They made the very minimum of concession to popularity. Bach was represented by the 'Wedge' Prelude and Fugue, the Fantasia and Fugue in G minor, and the Toccata and Fugue in D minor; Franck by the A minor Choral, the Final, and the Prelude, Fugue, and Variation. Among the bigger of the modern works were the Liszt Introduction and Fugue on 'Ad Nos,' Max Reger's tremendous Fantasia and Fugue on BACH, the Reubke Sonata (complete), the opening movement of Widor's fifth Symphony, and the Finale of the seventh. The English school was represented by Wesley, Parry, Vaughan Williams, Wolstenholme, and Purcell. In the way of light relief there were Wolstenholme's Allegretto in E flat, a Haydn Air and Variations, and Gigout's Scherzo in E.

We asked Mr. Cunningham how these substantial programmes suited the taste of his audience.

'I can only say that I was delighted by their reception. It convinced me that there is a very

large public for the finest things in organ music. It was interesting to note, in this connection, that the two items that seemed to arouse the most interest and enthusiasm were the Reubke Sonata and the Max Reger Fantasia and Fugue. The audiences were everywhere large. I should like to add that I shall never forget the kindness and hospitality I met with everywhere. On leaving each of my stopping-places I felt genuine regret. I seemed to be parting with real friends. I had been led to expect much in the way of hospitality, but my expectations fell far short of the reality. It was a really wonderful time, on which I shall always look back with pleasure and gratitude.'

master of his instrument,' and referred to the 'amazing feats of *bravura* . . . in the superlative rendition of Reubke's Sonata,' which was played with a 'fine dramatic power.' The *Ottawa Journal* described him as a 'concert organist of the very front rank. . . . Reger's transcendently difficult work was played with such verve, such assurance, such commanding authority, that technically, at any rate, it seemed unapproachable; to equal it would seem to be an improbability, to surpass it an impossibility. . . . A king on the King of Instruments.' The *Citizen* (Ottawa) said that 'for clean playing he has no superiors and few equals. His command over the pedal board was



Photograph by Standard Flashlight Company, New York City.]

MR. CUNNINGHAM AT THE ORGAN IN THE WANAMAKER AUDITORIUM

Concerning the principal cause of the success of the tour, Mr. Cunningham was necessarily silent. Let us supply the omission. We have collected a batch of press cuttings from American and Canadian papers, a few sentences from which we quote. The *Diapason* spoke of Mr. Cunningham's 'superb technique, remarkable memory, and fine musicianship,' and said that he was 'to be counted among the foremost organ virtuosos of the day.' (The reference to his memory reminds us to add that the whole of the programmes were played without copy.) The *New York Evening World* described him as 'a serious and imaginative

ideal. A magnificent demonstration of organ virtuosity in its highest form.' The *New York Sun* referred to his 'musicianship and catholic taste' and 'his facility in achieving the most difficult of orchestral effects,' and (in a sense the best of all tributes) the *San Francisco Examiner* wrote of him that 'he is a brilliant technician, but he does not forget the musician in the virtuoso.'

These are only a few of the many glowing tributes to Mr. Cunningham's playing. As we said in a note in the *March Musical Times*, we hope that this tour of Mr. Cunningham's will lead to similar tours by other English players.

In fact, we should like to see developed a series of tours of a reciprocal nature. We believe it would benefit organists, organ music, and organ-builders on both sides of the Atlantic if a few of the best players from each country could exchange visits annually. In any case, now that our friends over the water have had, and enjoyed, a sample of English organ-playing at its best, we hope they will ask for more.

Music in the Foreign Press

ALBERT ROUSSEL

Albert Roussel's sixtieth birthday has been worthily celebrated in the French musical press. The *Revue Musicale* devoted the whole of its April number to him. This special number contains articles by eleven writers, among whom are Henri Prunières, P. O. Ferroud, H. Gil-Marchex, and Nadia Boulanger. A supplement contains music written in honour of Roussel by Conrad Beck, Maurice Delage, Arthur Honegger, Arthur Hoérée, Jacques Ibert, Darius Milhaud, Francis Poulenc, and Alexandre Tansman.

Arthur Hoérée, considering Roussel's technique, calls attention to his skilful use of modal scales:

'No other musician makes so great and so varied a use of them; they have influenced his melodic style, modifying inflexions, determining new leading-notes and dominants. He resorts not only to Greek modes, but to altered scales, from which he derives new harmonic and modulatory principles. His melodies are broad, sustained, carried on without repetitions or redundancy. His syntax and logic are entirely his own.'

The *Courrier Musical* (April 15) contains a biographical sketch by Hoérée, and an article on Roussel's dramatic works by Gustave Samazeuilh.

In the *Ménestrel* (April 19), Joseph Baruzi writes:

'Every work of Roussel's represents a fresh start, a discovery of new horizons; it is a quest not so much of self-expression as of untried forces: some of these latent in him, and to be discovered by dint of arduous labour; others to be sought far afield, by dint of long and subtly contrived approach. Hence the arresting significance of utterances such as, e.g., the first movement of his *Symphony*.'

RALPH VAUGHAN WILLIAMS

In the April *Revista Musical Catalana*, V. M. de Gibert devotes a thoughtful essay to Ralph Vaughan Williams, with special reference to 'The Shepherds of the Delectable Mountains,' 'Flos Campi,' and A. E. F. Dickinson's 'Introduction to the Music of R. Vaughan Williams.'

STRAVINSKY

The April *Melos* contains four articles on Stravinsky, by Heinrich Strobel, Ernest Schoen, Hans Curjel, and Willy Tappolet.

SCHÖNBERG'S 'SATIRES' (OP. 28) AND A NEW DEPARTURE IN CRITICISM

In the same issue, an article on Schönberg's 'Drei Satiren' (Op. 28) appears under the joint signatures of Hans Mersmann, Hans Schultze-Ritter, and Heinrich Strobel. A prefatory note explains that the object of this innovation is 'to do away with the contingencies and restrictions

to which each individual is exposed.' The verdict is:

'Schönberg's "Satires," whether considered in themselves or from the point of view of evolution, are devoid of particular value. But they may be taken as constituting a symptom, as being an attempt by Schönberg to defend himself against an evolution that threatens to swamp him, although it was he who first pointed out its direction.'

THE VERDI CRAZE IN GERMANY

In the *Monde Musical* (March 31), Emile Haraszti writes:

'Verdi's music is in greater favour than Wagner's in Germany just now. It is to the weariness and mental depression of the Germans that this condition of things should be ascribed. Wagner no longer satisfies the requirements of German audiences nor of German singers—with whom *bel canto* is gaining ground every day. The public like Verdi for his lack of philosophical implications, for his vehemence and impassioned directness. But this is merely a temporary state of things, brought about by artificial post-war conditions. Moreover, the Verdi whom the German public enjoys is not the Italian Verdi, but a German Verdi in whose music the Italian *slancio* is replaced by coarse and vulgar brutality. The Germans are utterly incapable of seeing the fundamentally Italian genius of Verdi in its true light. Specialists and business men are eyeing the revival askance; they realise that it is bound to be short-lived, that it is spoiling the public taste both for Wagner and for modern music such as Stravinsky's or Alban Berg's. What will they be able to resort to when the Verdi craze is ended?'

THE POSSIBILITIES OF THE SAXOPHONE

These are considered by Viktor Ullmann in the March *Auftakt*. He thinks that the inclusion of a contrabass saxophone in the orchestra would prove most useful, and that if the various saxophones were included, many problems of orchestral setting would be solved, but many new ones would crop up. A septet of saxophones, extending from the soprano to the contrabass, could replace all the wood-wind except, perhaps, the flute. Even then, however, the timbres of the oboe and clarinet would be missed. An incidental advantage of the saxophone is that players are not compelled to retain within their lungs a proportion of oxidised air, as happens to oboe and bassoon players, to the great detriment of their health.

CAMPRA'S RELIGIOUS MUSIC

In the March *Tribune de St. Gervais*, L. de la Laurencie calls attention to the religious music of Campra:

'The Motets are remarkable for their supple melody, for skilful uses of dissonance and modulation, and for striking instrumental effects. The two books of "Psaumes à Grand Chœur" teem with instances of fine choral and orchestral writing. A good deal of Campra's output remains unpublished to this day.'

AN UNKNOWN BERLIOZ CANTATA

The *Monde Musical* (March 31) announces the discovery of Berlioz's cantata 'La Mort d'Orphée' (1828), which Eugène Borrel describes as immature but characteristic. The work is shortly to be published.

ICELANDIC FOLK-SONGS

In the March *Zeitschrift für Musikwissenschaft* Jon Leifs writes on Icelandic native tunes. He lays stress on the variety of metres that characterises them. Further articles on this subject are promised.

VALVE versus SLIDE TROMBONES

In the *Revue Musicale Belge* (April 5), Paul Gilson expresses the opinion that the current prejudice in favour of slide-trombones is unfounded:

'Quality of tone depends upon the player's capacity; and I have never noticed that in well-constructed valve-trombones this quality is necessarily inferior. Three-valve trombones are not quite true to pitch, but six-valve trombones, as invented by Sax and adopted by Gevaert, at the Brussels Conservatoire, are unexceptionable.'

VERSATILITY

In the same issue is mentioned an advertisement in a Belgian newspaper, in which a restaurant proprietor asks for a violinist proficient in the art of opening oysters.

AN ESTHONIAN PERIODICAL

At Tartu (Esthonia) has appeared the first number of a musical monthly, *Eesti Muusika*. It contains, among other useful materials, an essay on the evolution value of Esthonian folk-tunes, by Robert Lach, and one on the kannel, a native instrument now obsolete, by Elmar Arro.

M.-D. CALVOCORESSI.

Occasional Notes

The orchestral situation in London is gradually clearing up. At the time of writing it seems to be settled that, as a result of negotiations between the Gramophone Company, Mr. Lionel Powell, and the London Symphony Orchestra, that body of players will be placed on a permanent footing. The orchestra will number from seventy to a hundred players, and the deputy system will be abolished. There is a likelihood that tours will be arranged in the provinces, and probably on the Continent as well. Apparently there is to be no permanent conductor, the work being shared between prominent guests.

At first sight this development has all the appearance of a counter-attack on the B.B.C. National Orchestra scheme. Mr. Lionel Powell, however, says that this is not so. 'We have been trying to effect this agreement for years,' he says, 'and there is no question of trying to cut the ground from either the B.B.C. or its conductor, Sir Thomas Beecham.'

The only point in the arrangement so far made that seems to us to be questionable is the policy of guest-conductors. If, as is generally agreed, the high standard reached by the best American and Continental orchestras is largely due to the fact that the players are constantly rehearsing and performing under the same conductor, it seems a pity that a similar policy could not be pursued in the case of the London Symphony Orchestra. However, box-office considerations cannot be ignored, and so long as the foreign guest-conductor is a better draw than a mere Englishman, no

matter how distinguished and accomplished the latter may be, the L.S.O. can hardly be blamed.

Meanwhile the B.B.C. is proceeding with the formation of the orchestra which Sir Thomas Beecham is to conduct. According to reports, this scheme will have the backing of the other great rival gramophone company, the Columbia. One thing is certain. As both these orchestras will be working on the no-deputy system, will have ample financial backing, and will be able to guarantee full-time work to the players, it is evident that Londoners may look forward to a future in which both quantity and quality in orchestral playing should reach a height unknown in the capital for many years. At all events, it will be no longer necessary to preface a discussion of London orchestral concerts by a series of 'ifs' and 'buts' and other apologetic noises.

It is good news that Sir Thomas Beecham's Opera League is well on the way to final success. This again should assure a good deal of constant work for singers and players. It will also place Opera on the right democratic basis. At present it falls between two stools, the *de luxe* of Covent Garden, in which (despite all that its champions say) wealth and fashion play too big a part, and activities wherein (good as are the results attained) one is but too conscious of limitations brought about by lack of money. Now that the Opera League has turned the corner and is making good progress in the last lap, readers who have not yet become members should join without delay.

Apropos of opera, it has been left for Mr. Ernest Newman to bring forward a new and curious argument as a proof of the vitality of the form:

'Show me another musical form that occupies to the same degree so many of the acutest minds of our time, and I will show you a form comparable to that of opera. But there is no such form. Good music will continue to be written in the other forms, but the purer a form is, the fewer elements it contains, and therefore the sooner are we likely to come to the end of the number of changes that can be rung upon them; whereas opera is not only the combination of many elements, but there is the endless principle of life in the endless readjustments of these elements to each other from generation to generation.'

Without unduly straining this argument, we think it shows that the sonata form was far more vital when Emmanuel Bach and Clementi were experimenting with it than when Beethoven wrote his Opp. 110-111; and that Bach gave the quietus to the fugue form, which was at its liveliest when handled by Buxtehude and the early Italian *ricercare* writers. Similarly, the string quartet ought by now to have been moribund for generations, and the symphony should have died with Beethoven. Instead of which—! The fact is, surely, that the term 'vital' applies to works rather than to forms. All the forms have had their obituaries written at different times—fugue, oratorio, ballad-opera, sonata, madrigal, suite: all have succumbed—and then composers have come along and have shown

that the form hasn't died, for the good reason that it was never alive. Life and death belong to the content, not to the form.

However (to return to the opera), the vitality of an art form, like that of a tree, is shown by the quality and quantity of its fruit rather than by the necessity for constant experimental graftings, and still less by a standing disagreement as to the classification of the fruit. (For the purposes of our argument we are giving form a kind of life.) Opera is about the oldest of all the forms, and the fact of its problems being still unsolved and apparently unsolvable surely indicates impracticability rather than vitality. The really satisfactory musical form is one which arrives at maturity pretty quickly—knows its own mind, so to speak—and proceeds to show itself a fit medium for fine music during successive generations.

We are sorry, by the way, to see that Mr. Newman's attachment to the opera has affected his controversial methods. He describes as 'noodles' the very considerable number of musicians who say that 'when they want music they go to the concert-room, and when they want drama they go to the theatre.' We ourselves have long since arrived at that view, not solely because of our noodleism (which, after all, is a natural affliction deserving of sympathy rather than jeers), but because, being fond of both music and drama, we have found so few operas in which both these constituents make a good show. Instead of calling names, Mr. Newman should mention a few representative plays of any period or type that have not suffered in unity, pace, or dialogue, or all three, by being operatically treated. He might also consider the relative proportion of perfect operas compared with the perfect examples of symphony, sonata, chamber music, and other forms of mere 'pure' music. Undeterred by hard names, we shall continue to attend the very few operas that satisfy us on musical, dramatic, and literary grounds (such as 'Othello,' 'The Mastersingers,' 'Carmen,' &c.), and for the rest shall continue, noodlewise, to take our music and drama neat instead of mixed. We shall need a good deal more cogent argument than we have yet seen before we can be persuaded that by taking two of the chief forms of art, and combining them in such a way that both are almost invariably below their best, you produce a new, complex, and superior form of art. Actually, the result is a bastard kind of entertainment, frequently attractive, but almost always more or less lop-sided. For example, the dramas in Wagner's operas are so tedious and unconvincing that they would be intolerable if played apart from their music; and the music of many other operas is so poor that only the glamour of the stage production and the voices and personalities of a few fine singers can save it from utter contempt. So we see 'Norma' revived at Covent Garden. Why? Because it is a good opera? No; but as a medium for a prima donna's display! Whoever heard of a feeble symphony or concerto being taken down from the shelf because it contained a fine fat part for some instrumental soloist?

We know that Mr. Newman is not serious when he cites the League of Opera Derby Sweepstake as a further proof of opera's vitality. But we mention the point because it reminds us of the passage in Leacock's 'Arcadian Adventures of the Idle Rich':

'The Grand Opera had sung itself into a huge deficit and closed. There remained nothing of it except the efforts of a committee of ladies to raise enough money to enable Signor Puffi to leave town, and the generous attempt of another committee to gather funds in order to keep Signor Pasti in the city. Beyond this, opera was dead, though the fact that the deficit was nearly twice as large as it had been the year before showed that public interest in music was increasing.'

P.S.—As a proof of our enthusiasm for opera, we add that we belong to the Opera League.

Readers will remember that in 1924 there took place at Westminster Abbey a very remarkable Festival Service, in which the choir consisted of the singers from a great number of Cathedral and Collegiate churches within the radius of about a hundred miles of London. We are informed that, by permission of the Dean, a similar Festival will take place on July 8 at 6 p.m. The choirs that took part in the 1924 Festival have been invited, and acceptances have been received from the following: St. George's, Windsor; St. Paul's Cathedral; Chelmsford Cathedral; Chichester Cathedral; Eton College and Lower Chapel; Magdalen College, Oxford; New College, Oxford; Christ Church, Oxford; Peterborough Cathedral; Rochester Cathedral; St. Alban's Cathedral; Bristol Cathedral; Guildford Cathedral; Portsmouth Cathedral; and St. Nicolas College, Chislehurst. The music will include Parry's 'Blest Pair of Sirens' and the following anthems: 'O praise the Lord,' Byrd; 'Let Thy merciful ears,' Weelkes; 'O clap your hands,' Gibbons; 'O Lord, look down,' Battishill; 'Glorious and powerful God,' Stanford; and 'Lord, Thou hast been our Refuge,' Vaughan Williams.

The number of seats available for the public will necessarily be limited, and admission will be by ticket only. Applications for tickets should be made to the Secretary of the Festival Service, The Song School, The Cloisters, Westminster Abbey, S.W.1, enclosing a stamped addressed envelope. As the expenses will be very heavy, applicants for tickets are expected to send a subscription.

The collection, less expenses, will be given to the School of English Church Music.

Many of our readers will be glad to know that the very successful series of Summer Schools of Church Music, which had to be abandoned during the past few years (chiefly for want of accommodation) will be renewed this year. The School will be held at St. Nicolas College, Chislehurst, from August 12 to August 15. The boys of the College choir will be in attendance to help in the services and practices. The lecturers will include: Dr. H. P. Coleman, of Peterborough Cathedral; Dr. Sydney Nicholson; Mr. C. Hylton Stewart, Rochester Cathedral; Capt. Francis Burgess; Mr. Harvey Grace; the Rev. G. H. Salter; the Rev. A. S. Duncan-Jones; and the Rev. Stuart Morgan.

Accommodation for forty students can be provided, a limited number being housed in the College precincts, and the rest near by. All meals will be served in the College dining hall. There are vacancies for only a few more students, so early application is advisable. The secretary is Mr. Eric Hunt, Cranbourne, Bromley Grove, Shortlands, Kent.

The International Congress of Braille Musical Experts, held in Paris during the last month, arrived at a decision which is a compliment to this country. Hitherto Braille music notation has differed widely, and many of the symbols used in one country could not be understood in others. The main object of the Congress was to secure uniformity. It was decided that in future the notation will follow one universally accepted style, that adopted in 1922 in England, when the National Institute for the Blind published its text-book on the subject, after many years of expert study.

An influential appeal has been sent out on behalf of our contemporary, *Music and Letters*. The position is that unless a hundred new subscribers are enrolled before October, the journal must cease publication. *Music and Letters* is everywhere and rightly acclaimed as an organ of real distinction, and its demise would be a matter of deep regret. In the current number, the editor, Mr. Fox-Strangways, quite frankly takes readers into his confidence. He says that the available capital is now exhausted. Expenses have been cut down to the minimum—the cost of printing, payment of contributors, and a small office; the profits have been just what he expected, i.e., nil. 'There has been,' he says, 'more love than money in the business,' and he adds, 'If those who see the magazine in the club or in the library, or who borrow it of friends, would now take it in for themselves, and if those who like to see its buff cover on their table would inspire this liking in their friends, it should not be impossible to get this extra hundred subscribers; and if these came to stay, so would *Music and Letters*.' We hope that so many of our readers will answer the appeal that the extra hundred mark will be left far behind. This admirable quarterly—a credit to English literary and musical scholarship—will then pay as well as stay.

At Canterbury from August 19 to August 24 will be held a musical and dramatic Festival of an unusual character. The musical side will consist of orchestral and choral concerts, with serenades and chamber concerts at night, given in the nave of the Cathedral or in the Chapter House. The choirs will be recruited from Kentish centres, and the orchestra will be that of the B.B.C. The conductor is Dr. Adrian Boult. Drama will be represented by two plays. 'Everyman' will be acted out of doors in front of the West or South-West door of the Cathedral, where there is space for a large audience. (If wet, the performance will be in the Chapter House.) Marlowe's 'Doctor Faustus' will be acted in the Chapter House. The actors will be the Norwich Players from the Maddermarket Theatre, Norwich, and the producer will be Nugent Monck. There will be three events each day, one play and two concerts. The

Festival manager is Mr. H. G. Barker, Chapter House, Canterbury, to whom inquiries for further particulars should be addressed.

The League of Arts performances in Hyde Park have been widely appreciated, and readers will be glad to know that by permission of H.M. Office of Works the League will this year give another series on each Saturday in June, and on July 6 and 13. The performances will take place in the natural amphitheatre that lies north of the Serpentine. The programmes will be on the lines of those of former years—folk-dancing and singing, sea-songs and shanties, Martin Shaw's 'Brer Rabbit,' &c. As there is no charge for admission, members of the audience are asked to contribute towards the cost of production by purchasing programmes (2s.).

A visit to Yugo-Slavia by a party of English music-lovers is being arranged for the last two weeks in August. The Yugo-Slav musical societies in various cities will give informal concerts of their national music, and although the English visitors will not travel as an organized choir, it is hoped that they in turn will give representative programmes of English music. Special travel facilities will be arranged, and concession: have already been granted by the Government of Yugo-Slavia, so that a tour of sixteen days will cost only about £30. Mr. Arthur Fagge will join the party as conductor, and Mr. Frederick Woodhouse, who has an intimate knowledge of Yugo-Slavia, will also be a member. The arrangements are in the hands of the Yugo-Slavia Express Agency, Ltd., 25, Cockspur Street, S.W.1, who will gladly answer all inquiries.

The Council of the Manchester Royal College of Music has unanimously elected Mr. R. J. Forbes to be Principal of the College, in succession to the late Dr. Adolf Brodsky.

In Mr. Edwin Evans's report of the Geneva Festival, he referred to the Pro Arte Quartet. By a regrettable slip this title appeared as 'Prolute.'

The Musician's Bookshelf

'Musical Discourse.' By Richard Aldrich.

[Oxford University Press, 12s. 6d.]

This volume consists of sixteen essays, most of which appeared originally in the *New York Times*. Mr. Aldrich is common-sensible rather than brilliant, handling in a plain, practical way such subjects as programme music, folk-song in America, Shakespeare and music, the modernising of Bach, Berlioz, Jenny Lind and Barnum, &c. The essay on 'Shakespeare and Music' might well have been called 'Composers and Shakespeare,' seeing that the greater part of it is given up to an enumeration of the composers who have set his poems or plays to music. This chapter would have gained greatly in value had Mr. Aldrich discussed the far more important point of Shakespeare's use of music as a means of heightening dramatic situations or of evoking atmosphere. He makes a curious little slip at the start when, speaking of the musical culture in England in Shakespeare's day, he says, 'Every person claiming any title to education or social position was expected to do his share in extemporaneous part-singing.' Not extemporaneous, surely!

Berlioz comes in for hard words. An important part of this essay is the long list of performances of his works in New York from 1842 downwards. New York, in fact, seems to have been ahead of London in Berlioz propaganda. Clearly, if early recognition, well followed up, could make a composer popular, Berlioz ought to have a big following in America. Concerning 'The Damnation of Faust,' Mr. Aldrich says that 'its best numbers are among the productions of Berlioz in which the breath of life most inheres; much of it, however, is ready for burial.' This is exactly the view that at least one hearer took as a result of the recent performance at Queen's Hall.

Mr. Aldrich discusses the modernising of Bach at considerable length, taking as his text a criticism of Mr. Harold Samuel's Bach recitals in New York. Evidently some purists felt that, well as Mr. Samuel played, he was not giving his hearers the pure milk of the word because he was playing on a pianoforte instead of on a harpsichord or clavichord. This sets Mr. Aldrich discussing the impossibility of reproducing to-day either the Bach effects or the circumstances in which they were heard. But such considerations seem to be futile. As Mr. Aldrich says, 'it seems almost as if we must have either a Bach-less world or a compromise.' Exactly; and as there is no question as to our choice, no good purpose is served by lamenting the compromise. Still, this does not justify so complete a disregard of the original as is sometimes shown by eminent performers. There can be no doubt that a great deal of Bach transcribing has no justification whatever. For example, most of us will agree with Mr. Aldrich's denunciation of those who transcribe his organ pieces for the pianoforte, 'solely to make a holiday for those virtuosos who find his harpsichord works insufficient for the display of their strength and facility.' This evil is less rife to-day, when the Suites and the 'Forty-eight' are drawn on by most of our recitalists. At the same time, one may protest against the pianoforte versions of some chorale preludes that cannot be satisfactorily performed on any other instrument than the organ.

Mr. Aldrich raises the question of singers. He asks, 'Were there any in Bach's day who could sing his solo airs any better than the best singers to-day? Many of these airs seem to us quite unvocal, and can be sung only with great labour and frequent signs of distress.' This bogey of the unvocal nature of Bach's writing for the voice is well on the way to being laid. The difficulties are great, but many of them do not exist when the singer is also a first-rate musician, and most of the other demands are of the type that can be met by any singer who has had the old-fashioned thorough grounding. As to the singers of Bach's own time, it seems to be clear that his little force of musicians, though small in numbers, was extremely capable. Bach was above all a practical musician—perhaps the most practical of all the great composers. Most of his works were written for immediate performance. Would he have gone on, week in, week out, writing difficult cantata arias unless he was sure that they would be at least tolerably performed? Those were the days of highly-skilled specialists rather than of widespread musical culture, and there seems to be no reason to suppose that the difficulties of

Bach's solos could not be met as readily as his exacting writings for every type of solo instrument.

Of all these essays of Mr. Aldrich's we like best his spirited and thoroughly justified protest against the ballet. He takes the line that it is sheer presumption on the part of dancers, whether they hail from Russia or anywhere else, to claim that they interpret or illumine or add to music any significance that was not already there. Usually, they merely distort or degrade. Mr. Aldrich gives examples, such as the 'Carnaval' of Schumann, Rimsky-Korsakov's 'Scheherazade,' and Debussy's ill-used 'Faun.' A vigorous onslaught ends thus:

'Admirable, graceful, agreeable, and thoroughly developed in muscle as these Russians and other dancers are, they are humble and not quite necessary appendages to the art of music, which is not beholden to them for any instruction, illumination, or liberation whatever.'

That is well said. The fact is, we shall soon have to start a Society for the Protection of Music from ballet dancers, restaurant and cinema bands—and even from some opera composers. Music has too long been regarded as the handmaid of this, that, and the other. It is time she were left alone, and treated in a manner fitting the Queen of Arts.

'The Listener's History of Music.' By Percy A. Scholes. Vols. 2 and 3.

[Oxford University Press, 6s. each.]

P. A. S. has 'done it again' with a couple of books so readable and friendly that a host of listeners—if they know what's what—will rise up and call him blessed. The 'jacket' of the History tells us that it is 'an attempt to "tidy up" the mind of the music-lover' by showing him the relationship between the various musical styles and periods, the influence of composers on one another, &c. Vol. 2 accordingly deals with the Romantic and Nationalist Schools of the 19th century, and Vol. 3 brings the tale down to to-day. Mr. Scholes casts his net wide. Like Wesley, he may say 'the world is my parish,' for his title-page says that the History is for 'any concert-goer, pianist, or gramophonist,' and that it provides also 'a course of study for adult classes in the Appreciation of Music.' Only the handful of tone-deaf, therefore, need not apply.

The plan of the books is logical. Thus, Vol. 2 begins with seventy-seven pages in which romantic music is discussed under various heads—the romantic attitude, romance in music, the musician as literary man and painter (programme music), romantic song, opera down to and during the romantic period—and then proceeds from the general to the particular with critical biographies of twenty-five composers, from Weber to Sullivan (pp. 78-157). The tale then resumes with 'Romantics as Nationalists' (pp. 161-191), and is rounded off with seventeen biographies from Smetana to Stanford (pp. 191-214). A comprehensive bibliography and a further note on programme music ends the volume. Book 3 deals with the Impressionist school, the neo-Romantics, and the anti-Romantics, with a final chapter on 'Life and Art in the 20th century.' Brief biographies again abound, the subjects being largely living composers of all nationalities.

Music-type examples are plentiful, and frequently of considerable length. There are many portraits—minute, like the biographies, but (again like the biographies) remarkably clear. The illustrations include also reproductions of impressionist, expressionistic, and cubist paintings. There are even a couple of drawings (apparently from fashion plates) of women's dress in 1926 and 1905. The illustration is entitled 'Economy,' and in a footnote the author tells us that 'in the 1880's a silk dress used eighteen yards of material where, in the 1920's, it uses only 2½ yards.' (How does P. A. S. find out such things?) He goes on to 'assume that the cost of such a dress has diminished in proportion'—wherein, I am credibly informed, he assumes too much. The reader who wonders what all this has to do with music will see when he comes to the chapter in which the reference occurs—that dealing with life and art in the 20th century. Mr. Scholes—rightly, no doubt—takes the view that music is always in a state of sensitive response to the influence of social life. (This, of course, applies more to-day than in the past, when the practice of the art was far more exclusive.) Even more directly is it affected by the other arts—a point that has been too little regarded by most writers on music. One of the best features in this History is the author's discussion of the relationship between music and certain schools of literature and painting.

The remark made above as to Mr. Scholes having cast his net wide has another application, for he has managed to rope in as co-authors a little group of fellow-critics—Sir Henry Hadow, Sir Richard Terry, Dr. Ernest Walker, Mr. Edwin Evans, and Mr. W. McNaught. These read the typescript, and added notes—generally disputatious. The interjections add greatly to the interest as well as to the value of the work. There is even 'a certain liveliness' at times, notably in some of the remarks of 'E. W.' For example, on p. 165 Mr. Scholes, discussing folk-song, says:

'Everything we have in literature or music comes originally from the folk, and it is good occasionally to go back to the folk and regain their simple directness and their local colourings.'

Whereupon E. W., not without asperity: 'If "folk" here means "peasantry," then I fear I don't agree.' To which P. A. S. rejoins: 'And the worst of it is, it *does*!'

But there is much in Dr. Walker's protest. What ground have we for supposing that 'everything in literature or music' comes from the peasantry? Were there no creative faculties in the country-town as well as in the country-side? Probably a good proportion of folk-tunes and rhymes, sung by men in corduroys and hobnails, were written by their neighbours in knee-breeches and pumps. Wholesale ascription to the 'folk' is no more reasonable than the present-day ridiculous appropriation of the term 'labour' by manual workers. The black-coated brigade has always done something besides pay most of the taxes, surely!

If space permitted (the due amount has already been exceeded) I should like to fall out with Mr. Scholes concerning a few points. (Every reader will, as is inevitable in the case of a book containing so much that is really fresh and vital.) For

example, on p. 42 we are told that Elgar's 'Falstaff' is

'... a comparative failure so far as public appreciation goes, and necessarily so, since the events and passions represented succeed one another so rapidly that even the most conscientious listener, with his eyes on the programme book which details the happenings, must almost inevitably lose his way and find himself struggling,' &c.

And serve the 'most conscientious listener' jolly well right! Let him drop that programme book and listen in a more general way. I know other musicians besides myself who never really enjoyed and understood 'Falstaff' until they dropped the 'conscientious' detailed listening, and took in the work merely as a splendid piece of music, with the fat knight at the back of their mind. A point-to-point setting doesn't always call for a point-to-point hearing. 'Falstaff' is gorgeous in sum because of its extraordinary wealth of detail. Our concern is with the sum.

I think these intensely interesting and lively volumes mark the summit of Mr. Scholes's work on behalf of the listener. He is not likely to go one better; and he may easily fall short of it and still do well.

H. G.

'Maurice Ravel et son œuvre dramatique.' By Roland Manuel.

[Paris: Librairie de France, 15 francs.]

Apart from 'La Valse, Poème Chorégraphique,' Ravel's output comprises but three works originally intended for the stage: 'L'Heure Espagnole,' 'Daphnis et Chloé,' and 'L'Enfant et les Sortilèges.' But he himself turned into ballets two works which he had composed without ulterior motive: 'Ma Mère L'Oye,' and the 'Valse Nobles et Sentimentales.' 'Le Tombeau de Couperin'—also written at first for pianoforte solo, and orchestrated two years later—was used as dance-music by the Swedish Ballets. Therefore the range covered by this attractive booklet is greater than might be supposed. M. Roland Manuel studies these various works with sympathy and insight. He is a great admirer of Ravel, but does not admire him uncritically. He is far more successful in defining Ravel's outlook and idiosyncrasies than any other writer has been.

Ravel, he says, seems to enjoy tackling the impossible. He is as clever at heaping obstacles across his own path as most composers are at brushing them aside. He seeks stimuli in directions where no other composer would find any. In the matter of dramatic music, he eschews pathos, and invariably selects his subject-matter either from comedy or from Fairyland. The result is either a parody or a sublimation, but it always betokens a deep sensitiveness despite the apparent detachment.

In 'L'Heure Espagnole' he is 'a casuist and surgeon, who coldly regulates the accommodating, or salacious, attitude of his characters, giving to each of them a cylinder instead of a heart; but the hearts of which he deprives them are transferred to the clocks and puppets, in which they gently throb, lending to every little steel body the illusion of a soul and the tender warmth of life.' In 'Daphnis et Chloé' there is no deliberate

archaism: 'Ravel himself is ready to confess that his conception of old Greece owes more to the French painters of the Revolution period than to Mycenæ, Ægina, or Byzantium.' In 'L'Enfant et les Sortilèges' we realise how great a contrast there is between Madame Colette, the author of the libretto, who 'is all genuineness, all *abandon*,' and Ravel, 'in whom all is artifice and imposture.' M. Roland Manuel's conclusion is:

'Ravel finds discipline in his obstinate adherence to narrow rules, whose arbitrariness never inconveniences him. He knows himself well; he has spanned his boundaries—not in order to extend them, but ever to restrict them. Therein lies the secret of his power, with the touch of dryness which characterises it.'

The first chapter is biographical; it gives the names of the seven judges whose verdict, in 1905, scandalously excluded Ravel from the Prix de Rome competition: Théodore Dubois, Massenet, Paladilhe, Rey, Xavier Leroux, Hillemacher, and Roujon. It contains a couple of wrong dates, one of which, I understand, is the result of an error of memory on Ravel's part. The first season of the Russian Ballets took place at Paris, not in 1906, but in 1909; and it is during the summer of 1909 that the idea of 'Daphnis et Chloé' cropped up for the first time. The same mistake occurred in M. Roland Manuel's previous book on Ravel (1913), and thence found its way into various English writings. The other mistake has to do with Schönberg's 'Pierrot Lunaire.' In 1913 it was not published, and had not been performed in France, so that Ravel had no opportunity to study it before he wrote the 'Poèmes de Mallarmé.' What he actually studied was Schönberg's 'Kammer Symphonie.'

M.-D. C.

'Viaggio Musicale in Europa.' By A. Lualdi.

[Edizioni 'Alpes,' Milano.]

A well-known Italian composer, Signor Adriano Lualdi, has recorded in a short volume his impressions of a tour embracing most of the great European music centres. He is a shrewd observer, and his writing being both lucid and fluent, it follows that the volume provides excellent reading. He makes no pretence of going to the root of present-day problems as they affect different countries, but it is evident that if his stay in certain lands was not long enough for thoroughness, Lualdi has made the most of his opportunities.

Of course, the English reader will be most interested in the chapters dealing with English music and musicians. The Italian writer has very definite views on both. He mentions Elgar as the most illustrious of our composers, but he has a warm feeling for Vaughan Williams, whose work he first heard at Venice in 1925, and whose 'Flos Campi' pleased him when he came to know it in a London performance. He has also praise of the Quintet of Arthur Bliss, the first movement of which he describes as full of life and energy at times acrobatic, but not devoid of interest; the second movement is harmonically uneasy, but not devoid of genuine emotion, and the Finale, 'a cascade of triplets,' suggests to him a nigger's tarantella.

It is characteristic of our present conditions that Lualdi heard two of the most distinguished

English players not in England but in Germany. He found Léon Goossens equal to his fame. His tone reminds him more of the viola and the clarinet than of the typical, pastoral timbre of the oboe. In unison with the strings, says the author, the intonation and the vibrations are so disciplined that it becomes difficult to distinguish the tone of the wood from that of the stringed instruments.

Lionel Tertis also impressed him very favourably, and he gives high praise to the player's technique, intonation, and robust tone. But the expression he thought not as 'intense' as one would expect from so admirable an artist. Incidentally, Lualdi mentions with praise the work of Sir Henry Wood—the 'excellent conductor' responsible for the reading of Vaughan Williams's 'Flos Campi.'

In his review of other countries Lualdi says much that is illuminating and pertinent in criticism. It would take long to summarise his opinions, but perhaps I cannot conclude this brief notice with an item of greater interest than the statistics given by Lualdi of the amount contributed either by the State or the municipalities for upkeep of musical institutions in Germany. Here it is:

	Marks		Marks
Hamburg ...	1,430,000	Danzig ...	621,000
Berlin ...	2,000,000	Dresden ...	1,750,000
Bonn ...	228,000	Elberfeld ...	760,000
Bremen ...	600,000	Essen ...	867,000
Brunswick ...	681,000	Dortmund ...	919,000
Cologne ...	1,636,000	Frankfurt ...	1,500,000
Munich ...	1,500,000 marks.		

Cologne, contributing over £80,000 a year, has a population of about four hundred thousand inhabitants—less than half that of Manchester or Glasgow.

F. B.

'The Story of Indian Music and Its Instruments.' By Ethel Rosenthal.

[William Reeves, 7s. 6d.]

This book professes to give an account of Indian music, but except in purely descriptive passages, such as the account of the *vina*, which will be of more interest to the artist than to the musician, and of Tyāgarāja, whom it blandly calls 'the Beethoven' of Indian music—meaning merely the most famous musician, as opposed to others who are the 'Margaret Coopers of the East'—it perpetually shies off the point. No doubt Miss Rosenthal was pleasantly affected by what she heard, as everyone must be who listens attentively, but what she has written is merely a globe-trotter's book, skimming the surface and penetrating nothing.

The latter half of the book is taken up with reprints of things that are long out of date and never had any great value, and with accounts of present things that do not particularly matter. The bibliography prints sixpenny trash as if it were of the same value as Day's book, or Mudaliar's, and Pingle, and Grosset in Lavignac's 'Encyclopédie,' are not even mentioned.

The 'All-India Conferences,' which up till now have achieved little positive result, are taken seriously, whereas the not unimportant subjects of time and tune are accorded about ten pages. But in the most unabashed scissors-and-paste there are sure to be some cuttings that the reader has not seen, and such value as the book has lies there.

A. H. F.-S.

'A History of Arabian Music to the 13th Century.' By H. G. Farmer.

[Luzac, 15s.]

This is a history of Arabia, with incidental mention of music and musicians. It appears, to one who is completely ignorant of that history and not very good at names and dates, to be carefully done and to be written by a scholar, and the transliteration is on a consistent plan.

There are seven chapters, each in three sections, of which the second professes to deal with music and the third with musicians; but we get very little idea of either theory or practice out of them, which is all that the readers of this paper want. Perhaps it is wrapped up in an excellently reproduced page of musical notation—for those who can read Arabic; or perhaps we shall find it in a promised 'companion volume' which is to 'deal with the theory and science in detail, from an historical point of view.'

A. H. F.-S.

'Project Lessons in Orchestration.' By Arthur E. Heacox.

[Oliver Ditson, Hawkes & Son, 6s. 6d.]

Here is a thoroughly practical instruction book. It consists of thirty-nine lessons, each being concerned with the orchestration of a given passage or movement. The lessons are well graded, and the student is thoroughly informed concerning all the instruments of the orchestra *en route*. Music-type is copiously used. The arrangement of the matter, both textual and musical, is such as to facilitate the reading and working. The lessons are planned to take about two hours each in preparation. The word 'project' in the title indicates the orchestration of a piece for which the student is prepared in a lesson leading up to it. The 'projects' may require a good deal more than two hours. As the author says, 'it is in the working of the "projects" that the student shows his ability and his grasp of the preceding lesson.' Examination candidates, and all who are likely to be called on to score (including those who are in charge of school orchestras) will find this an uncommonly useful little volume.

'First Lessons in Counterpoint.' By Thomas Keighley.

[Bayley & Ferguson, 3s.]

This little work deals with simple counterpoint and combined counterpoint up to the standard required by the A.R.C.O. and kindred examinations. The author is commendably clear and concise, and the book should prove a helpful and safe guide for beginners. A chapter on Applied Counterpoint quotes, with comments, the opening bars from a number of Bach's works, and numerous exercises on this subject are provided. In a prefatory note reference is made to five graded books of exercises published in conjunction with 'First Lessons in Counterpoint.' These—which, so far, are not to hand—are presumably similar in scope to the author's graded Harmony Questions and Exercises, issued with his treatise on Harmony.

G. G.

'Vocal Tutor.' By Ralph Dunstan.

[Reid Bros.: Four books, 2s. 6d. each.]

This tutor is issued in four books: (1.) Soprano and Mezzo-Soprano; (2.) Contralto; (3.) Tenor; (4.) Baritone and Bass. The first of these, which has been sent for notice, provides a handy little collection of exercises for various purposes (attack, flexibility, *portamento*, &c.), vocalises by Concone, Panseron, and others, and extracts of a florid nature from the works of standard composers (Handel, Purcell, Haydn, &c.).

G. G.

'Moussorgsky's "Boris Godounov" and its New Version.' By Victor Belaiev. Translated from the Russian by S. W. Pring.

[Oxford University Press, 4s.]

Thanks to Mr. Calvocoressi, readers of the *Musical Times* have had such ample opportunities of being well-informed concerning 'Boris Godounov' that a reviewer need do no more than draw their attention to this little book. In it is contained an authoritative statement of everything that need be known concerning the original and the various versions of Moussorgsky's opera.

BOOKS RECEIVED

[Mention in this list neither implies nor precludes review in a future issue.]

'Mental Effect.' By T. Maskell Hardy. Pp. 63. Curwen, 2s. 6d.

'The Story of the Flute.' By H. Macaulay Fitzgibbon. Pp. 292. William Reeves.

'Joseph Haydn.' An Introduction. By D. G. A. Fox. Pp. 63. ('Musical Pilgrim' series.) Edited by Sir Arthur Somervell. Oxford University Press, 1s. 6d.

'King David.' A Play in Two Parts. Taken from the Bible. By René Morax. Translated by Dennis Arundell. Cambridge University Press, 3s. 6d.

'Hypnotism Made Practical.' By J. Louis Orton. Pp. 123. Lutterworths, Ltd., 2s. 6d.

New Music

SONGS

D. M. Stewart's songs are always neatly written, and sometimes achieve considerable atmosphere. These abilities make it more regrettable when the composer allows himself too easy a use of the commonplace. The beginning of 'After Lunch' is a case in point: a trite harmonic progression put into a position so important as this spoils the whole thing. 'Plucking the Rushes' is much better; it is sensitive and well thought-out; it suits the words. Somehow the songs are not quite what they might be; the feeling behind them is very musical, yet the writer seems content with the most obvious methods. Perhaps, however, if they were more carefully considered they would lose spontaneity, and thereby lessen or restrict their appeal. The songs are published by Augener, who also send a vivid and straightforward setting by Frederic Austin of W. H. Davies's poem, 'The Sleepers.' Hypercritical again, I suppose, but is a *molto espressivo* finish implied in the poem? Surely not; the mood is one of rather

grim humour, and this concession weakens it. This is perhaps not a vital point, however, and the song has undoubted power. From the same house is Helen Fothergill's 'Storm Clouds.'

Louis Drakeford's settings of Browning's 'Cavalier' songs are published by Winthrop Rogers. There is plenty of conventional 'vim' here; expected rhythms give a certain blustering semblance of vitality, but there is no distinction of melody, and no vividness of outlook to raise the songs above the level of the very ordinary. Hawkes send the same composer's 'The Lifeboatman,' published under the auspices of the R.N.L.I. On the cover is a stirring picture of the lifeboat dashing to a wreck; the ensemble of the oars is worthy of a swell Cambridge crew.

C. Whitaker-Wilson's arrangement as a song of Schubert's A flat Pianoforte Impromptu has already been mentioned in the correspondence section of this paper. Here is the work, published by William Reeves, sung by Miss Dorothy Whybrow, and called, 'The Fisherman's Night Song.' It is extremely doubtful whether the words of the song and the general 'interpretation' of the Impromptu are sufficiently good to justify an experiment that is always risky.

A very useful reprint is that, by Novello, of Parry's 'My heart is like a singing bird.' This is one of Parry's most popular songs, and a very good one, and it is a convenience to have it published singly. Joseph Williams sends Chaminade's 'Villanelle' in the Dawson Freer edition, and also six songs by Dr. Arne, edited by Vittorio Ricci. Some of these are extremely attractive, as, for example, the songs called 'Nature beyond Art' and 'Colin's Invitation.' But one would like to know more about the songs. Where do they come from? Were they written to these present words? The works are sure of a welcome if they become known; a little more information about the editor's part in the publication would have improved their chances.

Ten songs by Frederick Boothroyd are published by the Coolidge Publishing Co., of Lander, Wyoming. The composer is at his best in the lighter and least pretentious songs, such as 'Sweet-hearts' and 'A Message.' His melodies here, if conventional, are graceful, and the harmonies natural; the effect as a whole is neat and pretty. When he attempts bigger things, as in 'Powder River' or 'The Destruction of Sennacherib,' he is apt to become melodramatic and banal. In justice it must be said that the words of the first of those songs (by Porter B. Coolidge) are enough to knock any composer off his length.

T. A.

PIANOFORTE

The Organ Chorale Prelude on 'Wir glauben all' in einem Gott, Vater' (five-part double-pedal version in D minor) has been well arranged by Dr. Whittaker, and is issued by the Oxford University Press. It is perfect in workmanship, and, as Dr. Whittaker says, 'is one of the loveliest of all Bach's organ works based on chorales'; it certainly deserves to be better known than organists can make it. I wonder whether those who have long known and played it in its original form will recognise it when some of our pet pianists get to work on it. Misuse of the swell pedal is checked by a double-pedal part; for the pianist there is no such restraint, and one can see

a good deal of *rubato appassionato* and shoulder-work going into it.

There is not much else for pianoforte this month. Two light pieces, published by Augener, are the only other arrivals. One is Eric Mareo's 'Court Dance,' the other Roman Statkowski's 'Krakowiak.'

T. A.

VIOLIN

The second of Bach's six Violin Sonatas has been published in the Berners Edition (Joseph Williams), the editor being Mr. H. Wessely. As could be expected from so experienced a teacher, his revision of bowing and expression marks is all that one could wish. Here and there a trifle may indicate individual bias, and, for instance, the harmonic in the third bar of the Allemanda would seem to rob the phrase of some of its force. But these are trifles which do not in the least detract from the high merit of the work. It is probable that the other four Sonatas (No. 1 has already been published) will follow in due course.

Would it be possible, one wonders, to publish side by side with the edited, the original version? Such a publication would have exceptional importance in view of the very considerable changes made by less responsible editors than Mr. Wessely which are now frequently accepted as Bach's.

A charming little 'Dance of the Princess' of Hans Newsidler (found in a 16th-century lute book) has been arranged for violin and pianoforte by Harold Craxton (Oxford University Press). Old music has no more serious or devoted student than the editor of this dance. He probably keeps to the letter of the original—he certainly keeps to the spirit. There are then no interpolations to please a virtuoso or embellishments to please an uncritical audience in this piece; indeed, an occasional hint as to the fingering of the violin part would not have been amiss. But the graciousness and easy lilt of the original is unimpaired.

F. B.

CHAMBER MUSIC

A Quartet in one movement by James Lyon (Augener) deserves praise in that the writing is clear, devoid of oddities, yet interesting, and exploits well the genius of each instrument. The ideas discussed are attractive, and the discourse is never carried to excessive length—rather the opposite. The concluding Allegretto Scherzando, for instance, could be amplified with advantage to the whole. This, at least, is the impression derived from a reading. The actual performance might tell a different story.

Cedric Sharpe has arranged for string quartet, or string orchestra, a Tambourin by Gossec and the Gavotte from Thomas's opera 'Mignon' (Chester). As these pieces are not printed in score form, we must be content to take something for granted. Mr. Sharpe's skill being well known, there is no reason to suppose anything but absolute fidelity. But surely it must be the printer who gobbled up all the expression marks in the Gavotte. Apart from an *mf* at the beginning there is not a single indication of colour or fingering in the first violin part. In the cello part even the *mf* is omitted. This is carrying reticence a little too far.

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CELLO

Tennyson Werze's 'Souvenir d'autrefois' (Joseph Williams) almost reconciles the reader to the faults of the present. Whatever other sins modern composers may be guilty of, they are at least free from the excessive sweetness and the commonplaces the composer of 'Souvenir' accepts without demur.

Alfred Moffat has arranged for 'cello and pianoforte Couperin's Sarabande 'L'Unique' and Schumann's 'Lotusblume' (Augener). The arrangement is good, and the music no longer requires definition or description. But one expects, perhaps unreasonably, some sort of connection between two pieces published in the same volume. I confess that I have not found it. If of the two pieces one were in a slow and the other in a quick measure the customary contrasts of recitals would explain the combination. But this is far from being the case.

N. Karjinsky's 'Esquisse' and 'Prelude' (Chester) belong to that class of music which succeeds in arousing interest, but having aroused it, fails to hold it. The somewhat rhapsodic character of these compositions is in their favour, but by the time one reaches the last bar one has the impression that there is 'something too much of this.' Perhaps an inspired interpreter might lead us to a different conclusion. The music is certainly well written, apart from the passage in 'Esquisse' beginning:



I have never heard this kind of design sound quite satisfactory on the 'cello. The nature of the instrument is too heavy for this light *staccato* to sound effective.

F. B.

UNISON

It is pleasant to find some new names on copies of school songs. There is now a very large number of teachers who know just what children like and need, and amongst these there must be perhaps a dozen or a score who could, with practice, write acceptable songs. The old hands will maintain the standard, and will be welcome as long as they keep fresh, but we want new writers too. Some of the names on Arnold's songs are new to me. Una Gwynne writes words and music of a whimsical miniature, 'The Mouse,' a sharp-set, brisk song with skipping intervals. T. F. Dunhill boldly sets 'Where the bee sucks,' competing quite winsomely with the old setting. Those who like a change should try this dainty piece. Its accompaniment, always a notable point with Dunhill, is very happily designed. May Sarson is poet and composer of 'The Silver Ball,' a wishing-song that girls in particular will enjoy. It is graceful, light, and jolly, showing the touch of imagination and the good workmanship that we want. Harold Sykes takes the old ballad of 'King Arthur' and his three thieving sons, and sets it in a mixture of 3-2 and 2-2 time, so that it runs along in pleasantly inconsequential style. It keeps to rather a small compass, the highest note being D, and it has not much variety of tune. The folk-song style carries it off, however, sufficiently well. Gladys Reeve is another poet-composer. Her 'England, awake!' is a call to make the country famous in art as it has been in deeds of honour. The verse is not

very good, but will pass for its good intentions. The music should have long phrasing. It is quite well written, swinging freely and being as fresh as one can expect in this kind. George Dyson has two songs, 'Song of the Cyclops' (Dekker) and 'The Country Lad' (Breton). The former has a powerful rhythmic drive, and a fine *braggadocio* about it. Lusty lads can both let off steam in it and learn how to control their tone and delivery. A capital song to work at and master. 'The Country Lad' is also lively, but in rather more easy-going fashion. It is one of the best songs of the batch, exhilarating and resourceful, without being noisy or twisty. Norman Demuth's 'The Month of May' is a setting of the old 'Now is the month of Maying' that Morley beautified. Its rapid 'tra la la' work, *staccato*, and breezy delicacy are interesting qualities that will commend it widely (Arnold).

Martin Shaw has a new song for massed singing, 'Break forth into thanksgiving' (words from Wordsworth's 'Power of Sound'), which has also S.A.T.B. parts for alternative use. It is a little too complex, probably, for most audiences to learn well. The energy and *elan* please me. It could be used in church or Sunday School as well as on secular occasions. There, a choir of children, well coached, could sustain the main tune, the church choir carrying on the alternative part (Novello).

Several of the songs in Miss Greville's new collection, 'An English Posy' (reviewed last month), are issued separately. These are: 'Defiled is my name,' the song of a wronged one; 'The Actions of the Just,' a broadly-moving setting of words from Shirley's 'The Glories of our Blood and State'; 'My Sweet Little Darling,' a pretty lullaby; 'The Young Ploughman,' in folk-song style, brightly stepping out; 'Over the water to Charlie,' with its effective accompaniment suggesting the rolling sea; and 'If all the world were paper,' a swinging song in not quite satisfactory tonality. There are also two traditional airs arranged by Maurice Jacobson (issued separately): 'The Laird o' Cockpen' and 'Robin Redbreast's Testament.' The former ambles admirably, thanks to its well-devised accompaniment, and the latter is a quieter song, thoughtfully treated. Both are commendable. 'The Railway Porter' is an action-song with words and music by Paul Edmonds. The period is a rush hour, obviously, for the song is to be sung 'with a very gradual *accelerando* and *crescendo*.' Most of the words 'should be more spoken than sung,' it is directed. The actions are not suggested, but are left to the teacher's or (better) the children's devising. This song is full music size (Curwen, 2s.).

W. R. A.

PART-SONGS FOR CHILDREN'S AND FEMALE VOICES

In the Winthrop Rogers edition, edited by Julius Harrison, there are several new numbers. The editor treats Blake's 'I love the jocund dance,' for S.S.A., with sprightly daintiness, setting some agreeable tasks in the way of intonation and rhythmic impulse, without overloading either the singers or the music. A choir with fairly well-tried technique will delight in this. His other song is also for S.S.A., 'A Sunny Shaft' (S. T. Coleridge). This also is moderately advanced work, with sensitive changes of time and colour, and a pianist with a neat finger (not necessarily great speed) is

wanted. Both these songs should be tried, as should Dr. Bairstow's 'On a poet's lips I slept' (s.s.a.), a setting subtly reflecting the mood and shape of the poem. This is a little gem. Wagner's 'Song of Venus,' from 'Tannhäuser,' has been arranged by Mr. Harrison for s.s.a.a. This is a new translation, 'freely adapted for choral use,' and the song will be snapped up by all competent ladies' choirs. The only lack is, of course, the orchestration. The pianist should have a good sense of colour. I shall look forward to hearing this piece at some competition festival before long. Ivor Davies's 'The Warm Rain' (s.s.a.) goes *allegro vivo, leggiero*, the accompaniment (not too easy) keeping up a quaver movement nearly all the time. Care will be needed to avoid too many even stresses in the voice parts. The song can be worked up effectively (Hawkes).

Part-songs for two trebles in Arnold's list are H. L. Read's 'The Fairy Queene' (anonymous 16th-century words lightly and quite simply set, with pleasant impulse); 'The Lily-Pool,' a canon by Dorothy Howell, gracefully swaying, with some skips; Dr. Dyson's 'To the Thames' (poem by Denham, 17th century)—a splendid piece, to be sung in 'very broad and sonorous' style, and needing some experience to do well; and Harry Farjeon's 'The swallows are homing,' to a charming poem by Eleanor Farjeon. This has much delicacy, and needs also a capacity for free tonal expansion (Arnold).

George Rathbone's two-part canon 'Springtime' is an attractively flowing 9-8 piece, with a good, easy movement through a fairly large compass (top note—upper part only—G) (Novello).

Dr. Naylor has edited as a duet (from his 'Shakespeare Music') the old tune to 'It was a lover'; this is always welcome. The two voice parts can be used without the accompaniment; and the second voice can be omitted, and the music used as a song. W. T. Deane's 'Night sinks on the wave' (Mrs. Hemans), for s.a., is rather conventional, but would please not very sophisticated singers and hearers. It is suitable for church or Sunday School use, since it is a prayer. A. J. Silver takes Edward Lear's nonsense tale of 'The Owl and the Pussy-Cat' and sets it to appropriately chatty, bright music. Care is needed to keep the rhythmic impulse free and flexible. Two songs by Boughton appear, both for two equal voices—'The Green Tent' and 'Clouds.' These are settings of poems by W. H. Davies. The first is a summer song, gaily windy, except for the moral at the end. 'Clouds' has a squarish, folk-songish cast, but the direction *allegro leggiero* will prevent its being stiff. Both songs need a pianist of fair ability. They are quite easy to sing, and worth trying. An action song for boys, 'We Cobblers,' by Felix White, is placed here because it consists of a solo part and a chorus part (in unison mostly, though with a few two-part chords in it). There is also a dance. The actions need not be many or elaborate, of course. A straightforward, likeable song (Curwen).

W. R. A.

MALE-VOICE

Dr. Bairstow's setting of 'Music, when soft voices die,' for T.T.B.B., touches the heart of the words, and does the greatest service of all—lets us remember the poem as the more fragrant because of the music, not as a lovely thing overlaid.

Everyone who has tried to set this poem (and I suppose that means more than half the students of composition) knows the dangers in it. It is worth any choir's or quartet's while to get this piece (Hawkes).

Easthope Martin was a clever composer whose best work is too little known. Things like 'Langley Fair' are just ballads, but his bigger things went deeper, and proved him a real artist. This song of the fair has been edited by R. D. Metcalfe, and is for T.T.B.B. It is of the familiar brand, that many choirs like well (Enoch).

Boughton's 'The Gentle Heart' has words by the 13th-century Italian, Guinicelli, translated by D. G. Rossetti. It is for T.T.B.B., and covers fourteen pages. Its ideas are clear, its exposition sound, and its emotion well controlled. It offers good scope to a choir able to build up its impressions into a convincing whole (J. Williams). W. R. A.

MIXED-VOICE

'Day of Days' is an anniversary hymn for scholars and choir, competently written in an old-fashioned style, reminding one of much music of thirty years ago. Words and music are by Basil Sellars (Curwen).

Peter Warlock has transcribed and edited all Ravenscroft's collected rounds and catches, under the title of 'Pammelia.' Well I remember days spent in the British Museum, delving amongst these and other early writings, and in some of them having to use discretion as to reproducing the words, which were not always suitable for refined company. Those here included are quite safe. There is a great gap between 'Sumer is icumen in' (early 13th century) and these rounds, though some of them belong to the 15th century, at least. Canons are excellent material for studying the bases of good part-singing, as has often been pointed out here, and such graceful devices as the 'Round of Three Country Dances in One' (Cantus, Medius, and Tenor, with a 'Basse or Ground') should be widely sung, for their interest and charm alone. This round reminds us of the method of 'Sumer,' for the three upper voices carry on the separate tunes, whilst the bass sings his ground repeatedly. The school edition of 'Pammelia' costs 2s. (Oxford University Press).

Two additional numbers in the happy 'Rhythmic Band' series are to hand—Ernest Read's arrangements of the Beethoven Minuet in G, that Kreisler and other fiddlers are so fond of playing, and of a Mozart Minuet in F. The score is for castanets, triangles, cymbals, tambourines, drums, and pianoforte. There is a child-conductor's score (6d.), and all the parts of each piece complete cost 1s. 6d. (Williams).

W. R. A.

Gramophone Notes

By 'Discus'

H.M.V.

Beethoven's 'Leonora' No. 3 is given a fine performance by the Vienna Philharmonic Orchestra, conducted by Schalk. Here we have the size and scope of the work, and all I feel lacking is something in the way of colour, and a little more drama in the trumpet call, which doesn't seem to come quite near enough with each repetition (D1614-15).

A record in which the performers are Cortot, Thibaud, and Casals leaves the critic with little to say. They play Beethoven's Trio in B flat, the 'Archduke,' and the result is about as near perfection in the recording of chamber music as we shall probably ever get. Only one detail needs improvement to make it perfect, and that is the tone of Cortot. In ensemble passages it is all that can be desired, but in the solo bits he lapses occasionally into the thin quality which frequently takes the gilt off his performances on the platform. Even so, the blemish is too small to interfere with one's enjoyment of a great work worthily recorded. But the reader who is already reaching for his cheque-book should be warned that the records are priced at—hold your breath!—8s. 6d. each. As there are five records (DB1223-27) this tots up to a tidy sum that may well give some of us pause.

The 'Dance of the Seven Veils,' from Strauss's 'Salome,' is finely interpreted by the Berlin State Opera Orchestra, conducted by Otto Klemperer. But the music itself, I feel, wears badly. It is the kind of thing that has ceased to give us thrills, and there is too little interest of the purely musical kind to make it much worth while apart from the stage performance (D1633).

The Berlin Orchestra, conducted by Leo Blech, is heard also in Liszt's Polonaise No. 2, arranged by Muller-Burghaus. There is much good orchestral effect, but it is impossible at times to forget that the piece was written for the pianoforte, and to that extent the transcription is unsuccessful. With so much orchestral work available, transcriptions of pianoforte music should not be taken in hand without more justification than seems to be the case here (D1625).

From the Philadelphia Symphony Orchestra, conducted by Stokowski, we have a couple of tit-bits from 'Carmen'—the Prelude to Act 1 and Entr'acte to Act 4. Nothing is lacking here in the way of vividness (E531).

When all is said concerning the merits of the amply-rehearsed (may we say sometimes the over-rehearsed?) foreign orchestras, the hearer must be indeed hard to please who wants anything better than the record of Mozart's 'Eine kleine Nachtmusik,' played by John Barbirolli's Chamber Orchestra. Here is perfect finish. The only fault is an over-keenness in the string tone in *fortes*, especially at the beginning. For the rest, this is a sheer delight in every way. The odd side in two records is filled by a Purcell Hornpipe, just a little less well played, I fancy, because something of the Purcellian directness and simplicity seem to be missing (C1655-56).

First-rate light stuff is a pair of Edward German's 'Nell Gwynne' dances—the Country Dance and Pastoral Dance, played by the New Symphony Orchestra under Malcolm Sargent. It is a little too keen in the string tone, and a trifle heavy here and there in the Pastoral Dance; otherwise excellent in every way (B2987).

Harpists, like violists, have some excuse for transcribing, seeing how slight is the provision of good solos for their instruments. Hence the justification for Mildred Dilling's choice of Debussy's Arabesque No. 1. A good deal of this is successful, but there is a lack of sonority in the bass, the harmony is sketchy, and there is an out-of-tune effect at times. On the other side of the record is a showy piece by Zabel, 'At the Spring.'

This has the somewhat trivial, flimsy quality that we find in original music for the harp written by men who are players rather than composers. I don't know whether this description fits Zabel, but that is what the music suggests. The playing of this is excellent, though it doesn't convert me to the harp as a solo instrument save in very small doses of specially good and suitable music (C1642).

Arthur Rubinstein plays brilliantly Albeniz's 'Navarro' and 'Seville.' The tone is not always first-rate (DB1257).

A couple of extracts from 'Lohengrin' are sung by Fanelli and Tellini, sopranos, and Pertile, tenor, with the La Scala Orchestra of Milan, conducted by Carlo Sabajno. (To hear a couple of Elsa's on one record is a novel experience!) Of the three stars I prefer the sopranos. Pertile has a splendid voice, but the frequency with which he gets off the note will annoy the few of us who, in our pig-headed way, still think that purity of intonation and style *do* matter after all, even in opera (DB1218).

COLUMBIA

This month's notes must begin with the award of almost (if not quite) full marks to the recording of Brahms's Violin Concerto, played by Joseph Szigeti and the Hallé Orchestra under Sir Hamilton Harty. It would be difficult to name any serious flaw on the part of the soloist. More consistently pure intonation it would be difficult to find spread over so long a work; and his double-stopping is so easy and assured as to remove the touch of anxiety with which we usually listen to feats in this department. There is, however, far more than mere accuracy and good tuning. You will put on many a big-work fiddle recording before beating this for variety of mood, colour, and power. Szigeti even makes the long Cadenza seem pertinent. The orchestral part is at times just a shade less clear than would be the case in the concert hall. On the other hand, no concert performance could well exceed in brilliancy and all-round effect the orchestra's work in the Finale. The tenth side of the five records is very suitably filled by the slow movement of Brahms's D minor Sonata for violin (L2265-69).

A good sample of ballet music is that from Rabaud's opera 'Mârouf.' This is vivid, well-coloured stuff of the theatrical-Oriental brand, played with the right brilliancy by the Paris Orchestre Symphonique, conducted by the composer (9702-03).

The Madrid Symphony Orchestra, conducted by Fernandez Arbos, is recorded in 'La Procesion del Rocio,' a work full of delightful colour. Here the outstanding quality is the clarity of the recording in the quieter parts, where the effect at times is that almost of rich chamber music (9700).

A Clarinet Concerto by Weber is something of a novelty. (Apparently he wrote four such works.) One of these has been recorded as played by the band of the Garde Républicaine of France. It is mostly rather superficial, showy music, suggestive of the park band-stand rather than of the concert-room. The very agile soloist deserves to be named, but isn't (9699).

The Capet String Quartet continue their recording of Beethoven with the C sharp minor Quartet. I feel that they make too little of the Fugue. The pace is surely too slow, and the power too much on a dead level. The result is a

feeling of monotony and dullness that ought not to exist in a performance of this tragic piece of writing. This same fault is apparent more or less throughout the earlier movements of the Quartet, and leads to loss of interest. But there are many good points. For example, the Presto is very neatly touched off, and the humour is there. The final Allegro has pace and passion. A moment or two of shaky intonation mid-way may be forgiven. On the whole, then, this is a performance and recording notable for refinement rather than for any other virtue (L2283-87).

A very pleasant and attractive record is that of the Nocturne from Borodin's Quartet No. 2, in D, played by the London String Quartet. Here is both polish and variety (L2278).

Naoum Blinder is a new-comer to the Columbia lists. He should speedily become a favourite, judging from his warmly expressive and all-round excellent playing of Tchaikovsky's 'Serenade *Mélancolique*' (9692).

In addition to the 'Mârouf' record mentioned above there is one giving a couple of vocal numbers, 'Il est des Musulmans' and 'La Caravane,' sung by Georges Thill, a tenor with an unusually rich and good voice and style (L2289).

The vocal records are of a good level on the singing side, though the music itself is not always of first-rate importance or interest. Here is a hasty survey of the batch: Gertrude Johnson in the 'Shadow Song' ('Dinorah') and 'Fondly within my heart enshrined' ('Traviata')—a pretty voice, always well-tuned and musical, and with good execution, but leaving one with a sense of lack on the dramatic side as the records go on (9709); Robert Poole, singing songs by Carn and Frank Bridge: here is a very sympathetic baritone voice of good range, with a delightful *mezzo-voce* and unusually good phrasing and breath-control, and with most of his words coming through, too—altogether, singing above the average (5318); Clara Serena in two rather depressing songs by Stevenson and Russell: another exceptionally good voice, steady and expressive, and free from most contralto faults (5316); several operatic singers are recorded, the best of them being Tancredi Pasero, a fine bass, in an aria from 'La Gioconda'; on the same record is another air from the same work, sung by Alessandro Granda, a tenor with a magnificent voice but far too much *portamento* and scooping attack (L2301); Dora Labette sings Spohr's 'Rose softly blooming' very prettily, and Arne's 'When daisies pied' less well. She misses the spring feeling, and suggests autumn rather. I do not like the weakly bowdlerised words. If we cannot sing Shakespeare's 'Cuckoo, O word of fear,' &c., let us leave the song alone (9704).

After 'Traviata,' 'Aida.' The former calls for some patience and tolerance on the part of a hearer who is not an operatic out-and-outer, but no indulgence is needed where 'Aida' is concerned. It is one of the comparatively small number of operas to which a self-respecting musician can listen without having to make allowances the whole time. The recording is on thirty-six sides, and obviously such a formidable undertaking cannot be discussed in detail. It gives one an impression of all-round level excellence. The records were made at Milan and the artists throughout are Italian—Giannina Arangi-Lombardi (Aida),

Maria Capuana (Amneris), Aroldo Lindi (Radamès), Armando Borgioli (Amonasro), Tancredi Pasero (Ramphis), Salvatore Baccaloni (The King), and Giuseppe Nessi (Messenger). The chorus and orchestra are of La Scala, and the conductor is Lorenzo Molajoli. The chorus sings with the verve that we have now come to expect from the Scala body. All the soloists are good, my preference being for the bass, Tancredi Pasero. This 'Aida' is a remarkable recording achievement, and all that is needed for the perfect comfort and enjoyment of the gramophonist is a device by means of which the whole of these thirty-six sides could be made to turn themselves over, change the needle, and get going off their own bat. The records are in two albums, and there is a booklet containing a description of the opera, and a sensible prose translation of the libretto from the pen of Herman Klein. The Italian text is also given (9726-43).

BRUNSWICK

This month's parcel consists mainly of dance music. My dancing days being over, I have consigned these records to such members of my household as are interested in and capable of judging such vanities. They report a good average level of quality.

So far as real music is concerned, only two records call for notice. The Polovtsian Dances from 'Prince Igor' are excellently performed by the Cleveland Orchestra, conducted by Sokoloff. This is recording rather above the average, detail and colour being first-rate (10270-71).

Mario Chamlee sings a couple of extracts from 'Cavalleria Rusticana'—'Thy lips are like crimson berries' and the Drinking Song. I have to mention the scooping attack and a tendency to overdo the *portamento*, but, as I said above, such faults seem to be part of the natural equipment of operatic tenors—more's the pity! The clarity of the orchestral playing in this record is a feature (10272).

NATIONAL GRAMOPHONIC SOCIETY

Here is something to be thankful for—a Schubert work both unhackneyed and delightful. The String Quartet in B flat has not hitherto been recorded, I think. How came the Centenarians to miss it? The International Quartet does it full justice, the only fault being a somewhat aggressive tone and style on the part of the leader at times. (This applies specially to the Minuet.) The slow movement is fine, and the final Presto all too short. The N.G.S. has scored with this set (124-126).

Player-Piano Notes

ÆOLIAN

Audiographic.—Here are four capital rolls. Debussy's 'Gardens in Rain' is well played by Robert Lortat, though he is a little heavy-handed in the quieter passages. The introduction is by Louis Vuillemin, and the running commentary by Markham Lee (D807).

Ethel Leginska does full justice to an attractive and brilliant 'Valse' by Moszkowski (Op. 34, No. 1). Maurice Jacquet has written an introduction, and there is a commentary by the staff (D837).

The D flat Prelude of Chopin, usually known as the 'Raindrop,' receives sympathetic and understanding treatment from Guiomar Novaes.

Ashton Jonson is responsible for the Introduction. Philip Conrad's commentary belies the 'raindrop' title, and will be rather too far-fetched for most people (D831).

Alexander Raab gives a delightfully clear and rhythmic performance of Mozart's Fantasia in D minor. There is an introduction by David Stanley Smith, and the staff supply the commentary (D833).

Duo-Art.—Geneviève Pitot's charmingly neat execution imparts a freshness to an old show-piece by Ascher on 'La Favorita' (7247).

Harold Bauer does all that is possible with Haydn's 'Gipsy Rondo,' but this ingenuous movement really needs the strings of the original Trio form (7254). A brilliant performance of Chopin's Valse in E flat (Op. 18), by Ignaz Friedman, is marred by spasmodic and uneven rhythm (7259).

There is a good march of Sousa's, 'The Dauntless Battalion,' played by Erlebach and Milne. Their pace is rather on the slow side. The piece gains considerably by a slight increase on the '75' marked on the roll (1906).

Hand-played.—Gitta Gradova gives a neat performance of Arensky's attractive Study in F sharp (A1157e).

Charles Adler has not made a good choice of material in Gounod's 'Funeral March of a Marionette.' The piece depends much upon the orchestration for the dryness and angularity of its effect; on the pianoforte it seems merely disjointed and clumsy (A1151d).

Chopin's Polonaise in C minor, played by Harold Bauer, gives the player-pianist some trouble. The right-hand accompanying chords are rather heavy, and the left-hand solo passages are therefore hard to bring out sufficiently without over-scaling the power. Otherwise the roll is good (A1155f).

Ethel Leginska chooses two of Mendelssohn's 'Songs without Words'—Nos. 10 and 44—and gives them the right simple and sympathetic performance (A1153e).

Metrostyle.—The player-pianist can spend an enjoyable time with German's 'Valse Gracieuse.' It is easy for the novice to manage, and at the same time offers sufficient scope to the more experienced player, besides being a charming piece of light music (T30429c).

Another well-edited roll which should give entire satisfaction is of Dohnányi's Gavotte and 'Musette,' the latter being particularly delightful (T39427b).

For those who care for this style of thing there is Bohm's 'Carillon,' which can be made quite effective in spite of its originality and somewhat old-fashioned sentimentality (T30426b).

D. G.

Wireless Notes

By 'ARIEL'

The thoughtful writer of the broadcasting notes in the *Observer*, speaking of the Parry programme, made the suggestion that there is a good deal of excellent British music of that school waiting a better show than it has so far received. He mentions especially the admirable chamber music of Charles Wood, a composer whose instrumental works, so far as I remember, have had no show at the hands of the B.B.C. There is also the chamber music of Stanford awaiting a turn; and

what of the works written by Sir Alexander Mackenzie before the toils of administrative and educational activities practically applied the closure to his creative side? Some of the lesser men of that revival period are also worth a thought—Hurlestone, Hamish MacCunn, and others. The fact is, there is a natural tendency to concentrate either on living composers or on those of about a century ago. The men between are just far enough back to be overlooked, and are not sufficiently remote to suggest the adventure of a revival. However, one must not complain. Week after week the programmes are giving us all kinds of music that we should never hear at all if we were dependent entirely on the concert hall. This is natural enough, and I do not blame the concert-givers. The box-office has to be considered, and the names on the programme must be such as will draw an audience. But the fact remains that one of the most striking things the B.B.C. has done is to show the comparatively restricted field in which the concert-hall activities have moved. When we have made our due reverence to the first-grade composers, let us give due credit to the second- and third-raters—even the fifth-raters—who on occasion somehow managed to turn out excellent stuff that has been neglected in the past merely because it was not signed by Bach, Beethoven, Mozart, and the other top-notchers.

The People's Palace Symphony Concerts have relayed uncommonly well. I have rarely, if ever, heard better transmission than that of the Bach-Beethoven concert on May 2. Incidentally, it is good to learn that the attendance at these concerts has been large, and that it was especially big on this Bach-Beethoven night. Certainly there was no mistaking the enthusiasm, especially after the performance of Bach's D minor Clavier Concerto with Harriet Cohen at the keyboard. Apparently the B.B.C. is building up a substantial concert public in the East End. I am aware that a good deal of music-making has taken place at the People's Palace for many years past, but it has not (I think) usually taken the form of Symphony Concerts.

Most annoyingly my set went on strike so far as 5GB was concerned, on May 8, when Arthur Bliss's new work was relayed from Bishopsgate Institute. I hear from a reliable source, however, that it transmitted well. This does not surprise me, for an examination of the score suggested that it was just the kind of clear-cut, definite music that does invariably come through well. I understand that the admirable singing of the Harold Brooke Choir (who seem to have been at the very top of their form on this occasion) received more adequate justice than is usually the lot of choral-singing when broadcast. The relaying of this new work reminds me of a point in favour of broadcast music that has not so far been sufficiently recognised, apparently. Talking the other day to a busy music teacher, I asked him if he made much use of his wireless set. He said, 'Yes; it is a real boon. Before I installed my set I found I was less in touch with musical happenings than my own pupils. They could go to concerts, while my opportunities were very rare indeed. Now I can switch on and hear all manner of interesting things at odd half-hours that in the ordinary way

I should have to miss.' What this means to a teacher can be imagined. He can no longer be excused for getting into a groove. With very little cost of time and money (far less than he would have paid in the old days for an occasional concert) he may now be abreast of new and revived music, and, moreover, keep a constant standard of performance on tap for the benefit of himself and his pupils.

A word of praise is due to the excellent musical and other sound effects in the two performances of 'The Prisoner of Zenda.' The gradual emergence and disappearance of music was especially striking and suggestive. Here is a hint for the future composers of broadcast opera. Such a use of music can surely act as a kind of bridge between spoken dialogue and song. In any case, it beats the normal *melodrame*, because of the infinite fineness with which it can be shaded off. There is, moreover, a far greater feeling of remoteness and mystery about it. 'The Prisoner of Zenda' made a good broadcast play, but I felt that at times it was too plentifully sprinkled with 'damns.' In a play, as in real life, an occasional damn is effective, whereas a bagful simply suggests a lack of resource in vocabulary.

The *Times* has lately had a good deal of correspondence on the vocal wobble. As usual, B.B.C. singers came in for some well-justified condemnation. As this implied a reproach to the B.B.C. musical advisers, I was not surprised to see a letter in reply from Mr. Percy Pitt. He pointed out that gramophone recording and wireless transmission tended to exaggerate rather than minimise the fault. Singers who are only very slightly guilty when doing normal platform work are apt to become super-wobblers when facing the 'mike,' especially the more nervous ones. Mr. Pitt added that the B.B.C., when instructing singers in microphone technique, makes a special point of trying to cure the fault. Many incurable singers are rejected for this reason. One is glad to hear the B.B.C. defence, because the amount of wobble lately has been truly distressing. It seems hard to believe that the Corporation could deliberately engage singers who show so complete a failure to manage one of the fundamentals of singing. The *Times* correspondent distributed the blame in a variety of directions. Curiously, nobody blames the chief culprit—that is, the general public. I believe that when concert audiences resolutely withhold applause—or even take the positive line of expressing disapproval—after hearing a bad case of wobbling, the evil will disappear. At present the wobbling voice receives as much applause as the steady one, despite the fact that the very people who applaud will, if tackled squarely, admit that they hate the tremolo. It is all a part of our foolish soft-heartedness when public performers are concerned. We kill them with too much kindness. A very bad example of wobbling was relayed from Covent Garden on May 14 in an Act of 'Siegfried,' when Madame Ohms sang badly in almost every way, and especially in regard to unsteadiness of tone. She was roundly taken to task by some critics for the same faults in the 'Twilight of the Gods' a night or two later. But what I want to know is this: Did the audience at Covent Garden show the slightest sign of disapproval, either negative or

positive? I doubt it. So long as singers can wobble, sing out of tune, shriek, howl, and bellow, and 'get away with it,' so long, of course, they will continue to do so. The *Times* discussions have contained some quaint theories as to the cause of the wobble. The most amusing was that of Lord Knutsford, who, in the issue of May 15, said: 'The reason why singers vibrate is because they are unable to keep true on the note, and wish to disguise their failing—or, in the case of tenors, to prevent bursting. I have had to do it myself in whistling when my lips gave out.'

It was a capital move to give English hearers a chance of hearing Joseph Bonnet daily for a week. The Bishopsgate Institute organ broadcasts well, and the Franck works had a very good show, so far as I can gather from other listeners and from my own hearing on several evenings. On the whole, it is clear that the organ is getting a better chance to-day than at any previous time since broadcasting began. This is an important matter, because only a comparatively small proportion of the population hear the organ in the ordinary way; and as gramophone records are still a long way off giving adequate results, the repertory of the instrument must remain a sealed book unless helped by wireless. Critics affect to sniff at the organ repertory, but those who play the instrument know that it contains much fine music of a sterling character that stands any amount of repetition, mainly because of its architectonic construction and intellectual character. Moreover, the broadcasting of organ music by good performers must be an enormous help to struggling players in remote centres where lessons are difficult to come by, and where there are few opportunities of hearing good players. Some day, perhaps, the B.B.C. will join hands with the R.C.O. in arranging for a few broadcast recitals of the pieces set for the College examinations. These pieces are chosen from the best things in the repertory, ancient and modern, and so would interest the ordinary listener; and their performance would be a valuable lesson to many prospective candidates.

Everyman of May 9 contained an article by Frank Merry on Bach's Cantatas. It consisted chiefly of an attack on the B.B.C. for their weekly performances of these works. Mr. Merry speaks of 'having to listen to the Cantatas every Sunday for the rest of one's existence.' But there is no question of *having* to listen to anything. It is as easy to switch off at the beginning of a Cantata as at the start of any other objectionable item. Mr. Merry makes some curious remarks concerning the level achieved by Bach and Beethoven. 'Bach,' he says, 'is not a composer like Beethoven, whose every published opus reveals a certain level of inspiration, below which the composer does not sink.' Let Mr. Merry look down the list of Beethoven's works in 'Grove' and see what a comparatively small proportion—smaller, I fancy, than that of any other composer of first rank—retains its place in the repertory. Why? Mr. Merry goes on to say that a quarter of Bach's output is on the highest level of musical inspiration, but 'a great deal of the remainder is mere exercise stuff, of nothing more than a certain scholastic interest, and in performance as dead as mutton.' Again I suggest that Mr. Merry should look down a list

of Bach's complete works and see what an astonishingly large proportion is still very much alive.

However, my main point is to combat Mr. Merry's grouse about the weekly performances of the Cantatas. Evidently he doesn't like them, but I have substantial evidence that a very large number of listeners appreciate the performances, and conductors and singers especially use them as a means of obtaining information concerning the style, degree of difficulty, and other characteristics of works, many of which were practically unknown in this country until the B.B.C. undertook this tremendous enterprise. Mr. Merry says that 'Sir Henry Wood, with a carefully-selected body of voices and instrumentalists and, perhaps, three months' rehearsal, could be relied upon to make a really nice job of a Bach Cantata.' This is true, but at the rate of four a year (really less, because of course the rehearsals would not go on during the whole year), Sir Henry would require rather more than fifty years to give us a chance of hearing practically all the Cantatas. (There are so few that fall below a good level that almost all of the whole two hundred would have to be prepared.) This is another example of the best being the enemy of the good. It is better to make acquaintance with the lot (even if some performances are not first-rate) than to hear a few done perfectly and remain ignorant of the bulk.

I must spare a line for the extraordinarily vivid little concert given in the Studio on May 17 by the Wireless Symphony Orchestra, conducted by Oskar Fried. More brilliant playing than that in the quick movements in the 'Nutcracker' Suite I do not expect to hear, and Mozart's E flat Symphony also had a delightful performance. Even our old friend, the Overture to 'The Caliph of Bagdad,' was galvanised into an unwonted state of vitality.

Humour still seems to be the most variable feature of the programmes. During the past few weeks we have had examples of the heights and depths to which broadcast humour can extend. On the credit side must be placed some excellent work by Mabel Constanduros, Clapham and Dwyer, and Leonard Henry. It is long since I have been more amused than by the Clapham and Dwyer skit on the broadcasting of the English Cup Final. This was foolery of the very best description, and it was above all notable for its delightful air of improvisation. It might have been a bit of impromptu guying by a couple of pals in the intimacy of the domestic circle. A well-known humorist—I forget his name—writing recently in the *Daily News*, said that audible laughter is evoked only in the music-hall or wherever crowds of people are gathered together; it could not be caused by broadcast humour. I am sure many listeners will agree with me in saying that he was wrong. Certainly on the occasion of this Clapham and Dwyer skit self and partner laughed to such an extent that we almost drowned the loud-speaker.

On the other side of the balance sheet must be placed some deplorable performances. We have had, for example, a very weak pair of American Hebrews, retailing jokes that were either stale or dull, and sometimes both. And the so-called

'harmonising and syncopating' parties have been very poor. One pair of duettists perpetrated an artistic crime that certainly ought not to have been allowed. They were announced to sing three numbers, including a Lullaby. The pair consisted of a soprano and a kind of tenor who added a quavering and apparently impromptu descant to the lady's part. So long as they were concerned with transatlantic 'song hits' this would not have mattered. But when the Lullaby came on, it proved to be Cyril Scott's well-known song. So miserable was the travesty that it had gone on a minute or so before I realised that Cyril Scott was the victim. The rhythm was distorted, the soprano gave a fairly good imitation of the melody but was deplorably out of tune, and the tenor wove an arabesque that can only be described as desolating. One naturally asks a question: Was this programme tried at Savoy Hill before being performed? If so, the Lullaby should have been barred. If not, it is clear that only contributors of proved ability should be allowed a free hand.

Teachers' Department

A MODERN APPROACH TO MUSIC-TEACHING:

V.—RHYTHM—ITS HISTORICAL AND PSYCHOLOGICAL ASPECTS

BY NORAH H. BORE

I do not propose in this article to discuss the nature of rhythm. That has already been done by other writers in this paper. It will, however, be necessary before considering our psychological reactions to rhythm and their application to teaching, to define certain terms which I shall use.

First of all a clear distinction between *metre* and *rhythm* must be recognised. The bar-line showing the metrical accent marks the confines of the former; the phrasing marks indicate the units of the latter. Metre is a natural phenomenon which we notice in the beating of our heart, in the vibrations of sound-waves, in the cycle of day and night. We obey a fundamental law of Nature when we group sounds into recurrent units of two or three beats.*

Rhythm is not this metrical pulsation. It is rather a pattern which we weave round metre, subtly varied from it by minute deviations of shape and pulse, which arrests and holds our attention by the recurrent surprise of the relationships which it establishes.

Rhythm could not exist without this groundwork of metre, which can be compared with the evenly woven canvas on which we embroider our rhythmic arabesques. It has been excellently defined by Mr. E. J. D. Radclyffe as a 'deviation from a central pattern or principle of concealed metre.' It is in this sense that I wish to use the term.

It is possible to approach the study of rhythm in two ways. We may consider it in its historical background, or in relation to the psychological reactions it arouses in us.

* The psychological experiment (Bollon's) which establishes this fact is excellently described in 'The Borderland of Music and Psychology,' By F. Howes (p. 89).

The first is an interesting angle for the teacher, since modern educational theory favours the opinion that the development of the child follows that of the race. If this be so, it is important to consider rhythm from this point of view. It should enable us to judge at what stage of the child's development we may expect him to be capable of perceiving and appreciating rhythm.

We shall have to seek far back in the ages if we ask ourselves where are the beginnings of rhythm. The study of primitive man shows that rhythm played a large part in the lives of primitive peoples. At first it was doubtless associated with social needs such as combination for offensive and defensive purposes, which it facilitated by its powers of co-ordinated action. This is the origin of the savage war-dance. It has been established by the investigations of primitive drawings that simple instruments such as the tom-tom figure in the art of an early stage of civilization. By the study of backward races to-day we find that a low stage of culture can be accompanied by considerable development of rhythmic sense. This fact has emerged from the investigations of Dr. C. S. Myers, who visited the natives of Sarawak and made phonographic records of their music. He discovered that their rhythmic combinations had far outstripped those of our Western music. It took him weeks of concentrated study to arrive at any possible solution of the intricacies of the rhythmic combinations which he had recorded.*

The direct physical and emotional appeal of rhythm gave it a value of its own to primitive man. Dancing—the physical expression of rhythm—became associated with worship, which is the response of the human being to something beyond his purely physical nature. This was probably the beginning of what we now know as the æsthetic faculty.

Apply these facts to the child, and we see that rhythm is an integral part of his early life. The primary element of metre, which rhythm presupposes, awakens a response even in his earliest years. The baby is soothed by the rocking of his cradle; he listens spellbound to the ticking of his father's watch. At a surprisingly early age he drums out a metrical pattern upon a tray or mug. It would be interesting by careful observation to establish the stages at which a child is first capable (a) of perceiving a metrical pattern and (b) of reproducing a metrical pattern. It is evident that he must have acquired that facility by the time he walks, since the metrical basis of walking is simple duple time.

In this sense we are all musical. The physical basis of rhythm is an inherent one to which we make an intuitive response. A deaf person can feel sound-vibrations rhythmically. Miss Helen Keller is a striking example of this. The so-called tone-deaf person is probably a case of arrested musical development; his musical development corresponds to that of primitive man. Provided that the subject in question has no aural abnormalities, the psycho-analyst should be able

to discover the cause which hinders the free development of such latent musical capacities.

By the time the child is capable of rapping out a postman's knock on the front door he has evolved one stage further in rhythmic development, and he has apprehended rhythm as I define the term. He feels progress towards some point of climax or repose, not merely metrical pattern. If he can reproduce this rhythm this faculty is fully developed, since this act requires not only the reproduction of a simple rhythm but motor and tactual co-ordination with this act.

The child is capable of creating a rhythmic pattern earlier than he can imitate one, since, if it is to be remembered, the latter action requires some sort of mental analytic process. Here again an interesting series of tests might be worked out to establish the average age at which the child arrives at this stage. Experiments carried out in a Kindergarten (average age five) showed that single-bar rhythms, containing half-, one-, or two-pulse notes, could be reproduced at ease by children of four to five years old.

How soon can a child apprehend a rhythmic curve or sweep of average difficulty? The lack of this capacity is the constant thorn in the side of the instrumental teacher. Is there not a danger that by teaching an instrument too soon and by focussing children's attention upon muscular co-ordination with metrical pulses we tend to arrest normal development of this faculty? M. Jaques-Dalcroze and Dr. Yorke Trotter are working upon the right lines here. It is most important to train the child from the very first in the apprehension of the musical unit as a whole. This is quite an easy matter, and presents no more difficulty than the apprehension of a sentence, provided we do so by intuitive methods and not by intellectual analysis. The child learns a line of poetry as a whole, not by the grammatical function of each word or the numerical order of the units: so too with a musical phrase. There is great need for more definite teaching along these lines, in the individual instrumental lesson as well as in the aural training class.

What, finally, is the musical function of rhythm? Dr. McEwen, answering this question in his book 'The Thought in Music,' says, 'It is the element which gives continuity and musical unity to a succession of sounds.' This fact can be tested by taking any familiar melody with a well-defined rhythm, such as 'Coming thro' the Rye,' and experimenting with it. Change or omit the rhythm and it at once becomes evident that the musical entity has changed, the significance has been lost or altered.

Teachers familiar with aural training work have frequent evidence of this. Melodic intervals well known to the pupil become unrecognisable in a new rhythmic setting. It is for this reason that it is most necessary to associate pitch and rhythm in the earliest stages of such work.

Rhythm is thus the essence of music. It is the quality of progression or movement which gives a sense of coherency and unity to a succession of single tonal or metrical units. This being so, it is most important that the teacher should cultivate this faculty in his pupils by every means in his power.

He will be greatly aided in this if he has realised the physical basis of all reactions to rhythm.

(Continued on p. 533.)

* 'A Study of Rhythm in Primitive Music.' By C. S. Myers. 'Brit. Journal Psychology,' 1905. Side by side with this fact we may note the tendencies of modern jazz music. This music—negro in origin—is the development of the musical expression of a slave race, and therefore of a backward one. Here, once again, we are confronted by specialisation in rhythmic device. In this case it is along the lines of delayed strong pulses or syncopation, which has here developed a more characteristic expression than that achieved by similar effects in European music.

INSCRIBED TO CANON SALWEY AND THE MEMBERS OF THE CHOIR OF ST. JOHN'S CHURCH,
MEADS, EASTBOURNE

Holy, Holy, Holy!

UNACCOMPANIED ANTHEM FOR TRINITY-TIDE

Words by Bishop HEBER

Music by GILBERT A. ALCOCK

LONDON: NOVELLO AND COMPANY, LIMITED: NEW YORK: THE H. W. GRAY CO. SOLE AGENTS FOR THE U.S.A.

Andante moderato

SOPRANO
Ho - ly, Ho - ly, Ho - ly! Lord God Al - might - y! Ear - ly in the

ALTO
Ho - ly, Ho - ly, Ho - ly! Lord God Al - might - y! Ear - ly in the

TENOR
Ho - ly, Ho - ly, Ho - ly! Lord God Al - might - y! Ear - ly in the

BASS
Ho - ly, Ho - ly, Ho - ly! Lord God Al - might - y! Ear - ly in the

(For practice only)
Andante moderato. ♩ = 69
pp

morn - ing our song shall rise to Thee: Ho - ly, Ho - ly, Ho - ly! Mer - ci - ful and

morn - ing our song shall rise to Thee: Ho - ly, Ho - ly, Ho - ly! Mer - ci - ful and

morn - ing our song shall rise to Thee: Ho - ly, Ho - ly, Ho - ly! Mer - ci - ful and

morn - ing our song shall rise to Thee: Ho - ly, Ho - ly, Ho - ly! Mer - ci - ful and

morn - ing our song shall rise to Thee: Ho - ly, Ho - ly, Ho - ly! Mer - ci - ful and

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ff Might - y! God in Three Per - sons, *p* *rall.* Bless - - ed Trin - i - ty!

ff Might - y! God in Three Per - sons, *p* Bless - - ed Trin - i - ty!

ff Might - y! God in Three Per - sons, *p* Bless - - ed Trin - i - ty!

ff Might - y! God in Three Per - sons, *p* *rall.* Bless - - ed Trin - i - ty!

a tempo *pp* Ho - ly, Ho - ly, Ho - ly! though the dark - ness hide Thee, *f* Though the eye of

pp Ho - ly, Ho - ly, Ho - ly! though the dark - ness hide Thee, *f* Though the eye of

pp Ho - ly, Ho - ly, Ho - ly! though the dark - ness hide Thee, *f* Though the eye of

pp Ho - ly, Ho - ly, Ho - ly! though the dark - ness hide Thee, *f* Though the eye of

a tempo *pp* Ho - ly, Ho - ly, Ho - ly! though the dark - ness hide Thee, *f* Though the eye of

pp sin - ful man Thy glo - ry may not see, *pp* On - ly Thou art Ho - ly,

pp sin - ful man Thy glo - ry may not see, *pp* On - ly Thou art Ho - ly,

pp sin - ful man Thy glo - ry may not see, *pp* On - ly Thou art Ho - ly,

pp sin - ful man Thy glo - ry may not see, *pp* On - ly Thou art Ho - ly,

HOLY, HOLY, HOLY!

June 1, 1929

there is none be - side Thee Per - fect in power, in love, . . . in

there is none be - side Thee Per - fect in power, in love, . . . in

there is none be - side Thee Per - fect in power, in love, . . . in

there is none be - side Thee Per - fect in power, in love, . . . in

pp rall. *Slow* *ppp*

love, . . . and pu - ri - ty. Ho - ly, Ho - ly, Ho - ly! Lord God Al -

love, . . . and pu - ri - ty. Ho - ly, Ho - ly, Ho - ly! Lord God Al -

love, . . . and pu - ri - ty. Ho - ly, Ho - ly, Ho - ly! Lord God Al -

love, . . . and pu - ri - ty. Ho - ly, Ho - ly, Ho - ly! Lord God Al -

a tempo *pp*

- might - y! All Thy works shall praise Thy Name, in earth, and sky, and sea:

- might - y! All Thy works shall praise Thy Name, in earth, and sky, and sea:

- might - y! All Thy works shall praise Thy Name, in earth, and sky, and sea:

- might - y! All Thy works shall praise Thy Name, in earth, and sky, and sea:

ff

Ho - ly, Ho - ly, Ho - ly! Mer - ci - ful and Might - y! God in Three

Ho - ly, Ho - ly, Ho - ly! Mer - ci - ful and Might - y! God in Three

Ho - ly, Ho - ly, Ho - ly! Mer - ci - ful and Might - y! God in Three

Ho - ly, Ho - ly, Ho - ly! Mer - ci - ful and Might - y! God in Three

rall. *p dim.* Slower

Per - sons, Bless - ed Trin - i - ty! A - - - - men.

dim.

Per - sons, Bless - ed Trin - i - ty! A - - - - men.

p dim.

Per - sons, Bless - ed Trin - i - ty! A - - - - men.

p dim.

Per - sons, Bless - ed Trin - i - ty! A - - - - men.

rall. Slower

p dim.

* From the "Dresden Amen"

(Continued from p. 528.)

These reactions may be expressed or repressed, but they are undoubtedly present in us all. Their free cultivation should do much to heighten the musical perception of the pupil. M. Dalcroze has evolved in his Eurhythmics a very sound method of tackling this problem. Music teachers should provide similar opportunities, not only in the Kindergarten but at all stages of their pupils' musical career, for physical rhythmic expression. This is the form in which rhythm can be most naturally expressed, and it is therefore by this means that it can be most freely developed.

EASY PIANOFORTE MUSIC

A number of albums and pieces suitable for teaching purposes come from Joseph Williams. Two useful Handel volumes provide a capital selection of pieces arranged from the figured bass by C. S. Lang. Book 1 contains six marches and dance movements from 'Flavius,' 'Terpsichore,' 'Berenice' (the well-known Minuet), and 'Judas Maccabæus,' and six pieces from the 'Water Music' make up a rather more difficult second book (Lower). Two Album Leaves by G. O'Connor-Morris, 'The Little Songster' and 'Elfin Sprites,' would suit pupils of Lower and Higher Grade respectively. They are issued separately.

No. 1 of 'Three Pieces,' by Gordon Jacob—'The Dancing Doll'—requires neat, quick finger-work, mostly *staccato* (Lower). No. 2, 'Evening Mood,' has slow *cantabile* work, sometimes in strings of sixths, for the left hand, while the right hand repeats throughout a simple *arpeggio* figure (Lower). In No. 3, 'The Bluebottle' (a little study), the hands—R.H. on white notes, L.H. on black—alternate throughout in double notes. It makes a good study in 'hand' *staccato* (Intermediate). Dorothy Harris's 'Boat Song' is suitably flowing and tuneful (Lower). Arthur Baynon's 'The Fancy Tree' contains five pieces which make an attractive and well-varied set (Elementary—Lower). Four pieces under the title 'Midsummer Sketches,' by Madeleine Evans, provide pleasant and useful practice, including pedalling and *cantabile* work for both hands (Lower). J. Meredith Tatton's 'Two Little Dances' (in ancient style) comprise a simple, tuneful little Minuet and a more difficult Gavotte. In one or two places in the right-hand part of the Gavotte something has gone wrong with the fingering. Also, in this movement, a most unnecessary 'hold-up' occurs between the different sections; the elimination of the rests at these points would surely be an improvement (Lower—Higher).

Thomas F. Dunhill's 'Playmates'—two pieces, 'On a spring morning' and 'Confidences'—may be recommended. The first (*molto allegro, leggiero*) needs a light, *staccato* touch; the other is a graceful little 'Allegretto' (Lower—Higher). Pleasant and rhythmic, and of similar grade, R. H. Walthew's 'Two Pastels'—'A Lace Handkerchief' and 'The Courtier' (in Gavotte style)—give both hands good practice in fluent *legato* work (Paxton). Two attractive pieces by Adam Carse—'Album Leaf' (a flowing *allegretto* in 3-4 time) and 'Valse Coquette' (*vivo*)—will appeal to young people (Lower—Higher). The publishers (Augener) issue also 'Play-time Pieces' for pianoforte or for two

pianofortes, by Henry Coleman. There are twelve pieces in two books, so designed that while each piece is complete in itself as a solo, they may also be played in pairs on two pianofortes. Thus, Nos. 1 and 7 work together, and so on. Book 1 is of elementary grade, and the second book a grade higher.

Three useful albums come from Keith Prowse. 'In the chimney corner,' by Thomas F. Dunhill, is an admirably designed little Suite of four pieces (Lower). 'Over the hills,' by T. Robin MacLachlan, contains three tuneful pieces, each preceded by preparatory exercises (Lower). Mathilde Bilbro's 'Six Melodic Etudes' deal with simple technical problems in agreeable fashion (Elementary—Lower). Four pieces under the title 'Fancy Free,' by William Alwyn (Oxford University Press), are modern in style and, especially 'Snowdrops' and 'Twilight,' need intelligent and sensitive playing (Lower—Higher). 'An Empire Cruise'—six descriptive pieces by Dudley Glass (Murdoch)—should make an easy appeal to young players (Elementary).

'Single-handed Pieces and Studies,' by F. Percival Driver (Boosey), are issued in four graded volumes, with accompanying technical exercises, fingering, and pedalling, by Gertrude Azulay. The third volume (medium grade) contains four attractive pieces—Toccata, Waltz Tune, and Lament, for L.H., and Minuet for R.H. The same publishers send a new edition of Donald Gray's 'The Musical Gateway'—very first pianoforte lessons. Those who want an easy, carefully-graded book for beginners might look at this. The little tunes and exercises are all of a kind to secure correct technical habits from the first.

Keith Prowse send a handy little 'Practice Register,' which includes blank staves and space for teacher's comments, &c., a list of musical terms, and a chronological chart of the lives of the great composers.

G. G.

POINTS FROM LECTURES

To people who dislike Bach, Mr. James Ching had a few words to say at Southampton. Bach's music was the climax of the great contrapuntal school, the lecturer said, but it also began the harmonic school, which had lasted down to the present day; and in his first Prelude Bach anticipated two Chopin Etudes. Some of the reasons why one ought to learn to like Bach were: (1) it was intrinsically beautiful music; (2) it developed musicianship and the power of analysis; (3) it developed more than any other music the power of tone-control—the control of every note in every tune; (4) it was very interesting historically; and (5) it was nearly always wanted for examinations.

An Easter Holiday School was held at Taunton School under Somerset Festival and other auspices. In one of the lectures Mr. Cyril Winn said that, just as young children needed plenty of reading-books for learning to read their own language, so they similarly needed sight-reading books to familiarise them with the language of music. Sight-reading in large classes was useless; in small groups it was preferable in every way. Ear-training was equally important, and should include appreciation, not only of pitch and rhythm, but of colour as well. There was no reason why children should not be encouraged to write down the music they heard as early as possible. At least, before they left school they should be able to sing what they could write, and write what they could sing. A lot of nonsense was talked about musical appreciation, which invariably implied a mechanical instrument of some kind that reproduced the music. The fact was that

every music lesson, whether singing, sight-reading, or ear-training, should be a lesson in musical appreciation.

Canon Dwelly, of Liverpool Cathedral, met a number of Cathedral organists during a conference at the Liverpool Chapter House, and referred to relationships between organists and chapters. He said that they had not always pulled together in the spirit of a mutual concern. The clergy in particular had not realised that good music was in itself an act of worship. As a preacher himself, he was persuaded that worship was more dependent on the organist and the choir than on the preacher. He would like to see that view expressed to the bishops at the Lambeth Conference. 'Most of the bishops, so far as I know them,' Canon Dwelly added, 'do not know what good music is. We are lucky in this diocese in having a bishop who knows good music and encourages it. But the bishops generally have not the time to get right down to it.' Cathedral organists would help matters if they demanded of the whole Church that music should take its place in evoking the spirit of worship in every one.

The Catholic point of view of Church music was put forward at Connaught Hall, Newcastle-on-Tyne, by Dr. E. J. Sloane, when addressing the district centre of the Organists' Union. 'Church music,' he said, 'should be written round the words of the service, so as to assist worshippers in their devotion, music that is steadily melodious and simple in its execution. Therein lay the cause of the failure of the greatest composers in Church compositions. The great Masses of Beethoven, Mozart, Haydn, Weber, and even that of Bach, fail by reason of their very greatness. The composers missed completely that note of simplicity which is essential to the religious devotion of the people, but yet these same composers have left striking examples of real Church music to show that, when they chose to forget their art, they could equal and even excel the mediæval masters by sheer beauty of melody and harmony. A sound policy,' Dr. Sloane added, 'is to advocate a return to Plainsong, which is the ideal music, not distracting or operatic, but simple and devotional, and which is still part of the official music of the Church.'

J. G.

ANSWERS TO CORRESPONDENTS

Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. Our 'Answers to Correspondents' Column closes on the 14th of the month. We cannot undertake to reply by post.

TROMBONI.—You ask how we can make our reply last month agree with our attacks on certain diploma-granting institutions. We see nothing illogical. Our words were: 'We are not opposed to money-making concerns, provided the money is not made by fraud.' As we are convinced that certain diploma-granting institutions make money by practices which (to put it mildly) do not commend themselves to us, we are opposed to them. The attacks on those institutions do not result from jealousy, but from a desire to protect qualified teachers from unfair competition. We ourselves have no axe to grind, as we do not teach, nor are we connected with any institution that does. Indeed, so far from axe-grinding, this journal loses annually a considerable sum by refusing to insert advertisements of institutions which, in the opinion of its publishers, are not worthy of the support they seek.

N. M.—Without hearing your voice, we cannot give an opinion. We don't think you need worry about not being able to sing high easily if you are a real contralto. An easy top G belongs to sopranos and mezzos. But certainly you ought to have a good top E flat and E. Your middle and lower registers are exceptional, you say. Apparently you are forcing the middle register up too far instead of developing the top one. If your present teacher can't help you on this point, get a second opinion.

NOVICE.—You raise a point that no doubt worries a good many conductors of competitive choirs. You say that although Stanford marks his 'Corydon, arise,' at ♩=72, yet the Glasgow Orpheus, when broadcasting from Queen's Hall, sang it at about ♩=116. You assume that Stanford knew what he wanted, so why should the pace be set so much increased? We didn't hear the Glasgow choir's performance, so we are unable to say whether its pace justified itself. Certainly the difference between 72 and 116 seems to exceed the latitude that performers may reasonably claim. As to your concern about the attitude of adjudicators: we don't think you will find them insisting on anything more than an approximation to the metronome mark. They will merely give their view as to whether a performance is too slow or too quick for the style, mood, and effect of the piece. As to 'Where'er you walk,' you forget that the metronome didn't exist in Handel's day; the marking is therefore that of a mere editor. Editions differ so widely in this matter that you can afford to disregard any suggestion that fails to convince you after due thought and experiment. The whole question of pace is as difficult as it is vital; and this being so, it may be regarded as one of the crucial tests of a performer's musicality and taste. In the long run, the proof of the pudding, &c. Go on using your discretion, and having done so, have the courage of your opinion. It may cost you a few failures, but you will learn much from them.

H. W. C.—From the fact that the basses of the Dayton Choir were exceptionally fine you seem inclined to deduce that the normal American bass is better than the normal bass elsewhere. But you must not forget that the Dayton singers were picked from a body of students hailing from all over the States. It would be easy to find their match if an English choir selected its basses from some hundreds of men drawn from the whole of the country—or even from any one county other than Rutland (and perhaps even from thence).

BACH.—(1.) We haven't space for the quotation of the passage and its fingering. But isn't your edition of the 'Forty-eight' fingered? If not, you should use one that is. Get the Novello edition, which is by far the best from all practical points of view. (2.) Consecutive fifths are not now 'absolutely taboo.' On the contrary, they are now so over-used a convention that we wish they could again be banned. As you say, much depends on whether they 'sound all right.' But those you quote don't.

C. P. E.—You say that Sunday motoring upsets the balance of your choir to such an extent that harmonized anthems are impossible. You ask for an alternative, such as unison anthems. We know of none. Your best plan is to choose examples in which a good deal of unison occurs, and wherein there are no passages for unaccompanied voices in harmony. The only other alternatives are: (1.) to give up anthems altogether; (2.) to screw up the attendance of your choir; or (3.) to scrap the lot.

J. S. (Wigan).—(1.) We have not a copy of the piece by us, so we cannot give you 'a suggested method of pedalling.' But we should imagine that a player able to tackle a work of its degree of difficulty would know all that need be known about the pedalling of it. (2.) Similarly, he ought to know the meaning of the sign τ over a note. It signifies that the note should have a little extra weight, and also be detached.

G. E. C. asks where he can obtain a copy of Young's 'Phyllis has such charming graces' as the composer wrote it. (He has the Lane Wilson arrangement.) If unpublished, is the original in any get-at-able library or museum?

A.R.C.M. asks for an anthology of poetical and other literary quotations on music. We know that such a work exists, for we once had a valued copy. But we lent it, so we have it no longer. We have even lost the title. Can a reader help?

TIMID.—If the Sonata you have transcribed is a copyright work you must not give a public performance of your arrangement without the permission of the publisher.

T. H. C.—For a clear exposition of what is known as the 'Bel Canto,' read Herman Klein's 'The Bel Canto' (Oxford University Press, 3s. 6d.).

H. E. N.—Apparently there is no article or programme note dealing in a detailed manner with Elgar's Organ Sonata.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

ANNUAL GENERAL MEETING

The annual general meeting will be held on Saturday, July 20, at 2.15 p.m. Members only.

DISTRIBUTION OF DIPLOMAS

Members and friends are cordially invited to the distribution of diplomas by the President, Dr. E. C. Bairstow, at 3 p.m., on Saturday, July 20. There will be an organ recital by Mr. Herbert Walton, organist of Glasgow Cathedral, and the President will deliver an address, after which the usual conversazione will be held. No tickets are required. The doors will be open for the distribution at 2.45 p.m.

Candidates for Associateship selecting group 2 of the set pieces are particularly requested to see that they have the correct Chorale Prelude by Bach, and to check the publishers' references, as follows: 'Nun komm, der Heiden Heiland,' in G minor (Novello, Book 17, p. 49; Augener, p. 934; Peters, vol. 7, No. 46).

H. A. HARDING
(Hon. Secretary).

THE ANGLO-AMERICAN CONFERENCE AT LAUSANNE

We hope that organists and choirmasters, and all who are interested in Church music, will not overlook the advantages, educational and social, promised at this important event. Already a large attendance from both sides of the Atlantic is assured, and among those present will be many prominent musicians representative of practically every branch of the profession. The lecturers and consultants in the Church Music Section will include Sir Richard Terry, Dr. E. C. Bairstow, Dr. Sydney Nicholson, Dr. Henry Ley, and others. It is hoped to arrange for daily recitals on the Cathedral organ, which has been kindly placed at the disposal of the Conference by the Cathedral authorities. Among the players will be Dr. Bairstow and Dr. H. G. Ley, and it is expected that one or two prominent American recitalists will be heard. Dr. Sydney Nicholson will bring along the choir-boys of St. Nicolas College, Chislehurst, who will be available for demonstrations in choir-training, and also for the performance of illustrations. A small body of adult singers is being organized to co-operate with the boys in performances of representative types of English Church music.

We are glad to hear that Sir Henry Hadow has now announced his intention of being present, if possible. His interest in Church music has been shown often by lectures and writings,

and although his presence will be an immense asset to the Conference generally, it will above all, we think, be appreciated by the Church Music Section. Readers who have not yet decided as to attendance at the Conference should make up their minds now, as the best accommodation will soon be booked. For full particulars write to the Registrar, 2, Albany Court Yard, Piccadilly, W.1.

AN ORGAN STORM WITH LIGHTNING EFFECTS

Thunder on the organ has long been a commonplace, and lightning has often been suggested by means of high-pitched stops and rapid passages. At a recital given by Mr. Arthur Meale at Earlsdon Wesleyan Church recently, a new touch of realism was introduced. In the local paper we read:

'The audience were tremendously enthusiastic when Mr. Meale came to that portion of the programme when he played a number of his own compositions. . . . The final dramatic tone-picture, "The Storm," a remarkably clever piece, also composed by the player, included realistic effects of the thunder, while the accompanying lightning was obtained by placing the church in darkness and flashing the electric light.'

Well, we are progressing. Mr. Meale must now go ahead and complete the illusion by adding a few boxes of dried peas to represent the hail, and some skilful play on the windows and roof by means of hose pipes for rain effects. The paper we have quoted said that 'Mr. Meale had chosen his programme with an eye to showing-off the organ.' It looks very much as if the showing-off of Mr. Meale was also a part of the scheme. But those flashes of the electric light make us inclined to suggest that 'showing-up' would perhaps be a better term.

Messrs. Novello have just issued a supplementary organ catalogue containing details of a large selection from the best works of the most prominent foreign composers, issued by Continental publishers. The references include also a number of works by English composers published abroad. All these are obtainable from Messrs. Novello. The catalogue contains practically everything of value in its special line, and is an interesting publication. For example, until one sees the list one would hardly have expected that as many as about thirty of Saint-Saëns's works have been arranged for organ, mostly by French musicians such as Gigout, Busser, Guilmant, and Renaud. Nor is it generally known that Salomé wrote not merely one set of ten pieces, but two sets of ten, two sets of twelve, and a set of twelve Versets on the Magnificat. We note, too, that Karg-Elert has now well over a hundred pieces to his credit. Organists who wish to maintain a good repertory should send for this catalogue and keep it by them for reference.

A promising sign of the times is the revival of Choir Festivals by large bodies of singers gathered from a wide area. Much good, however, may be done in a far more modest way. For example, we have received particulars of a combined Choir Festival of a very minute but valuable character. It was held at Hartburn Church, Northumberland, and consisted of two choirs, those of Hartburn and Netherwitton, totalling thirty-two mixed voices, augmented by twelve boys from the Church of the Holy Spirit, Newcastle. This little body of forty-four voices sang Geoffrey Shaw's 'Spring bursts to-day,' Bairstow's 'Save us, O Lord,' an anonymous Elizabethan Motet, 'O quam suavis,' arranged by Hughes, and Stainer's 'Awake, thou that sleepest.' Plain-song was used for the Office Hymn and the Canticles. Solos were sung by Miss I. Wight and Mr. Baker. There was a large congregation, Mr. Dixon, sen., conducted, and Mr. Dixon, jun., played the organ.

ASSOCIATION OF OLD CHORISTERS OF ST. GEORGE'S, WINDSOR

On St. George's Day (April 23), nineteen members of this Association gathered in the Chapter Library, Windsor Castle, for their annual meeting. Dr. E. H. Fellowes, vice-president, taking the chair. The Old Boys took tea with Sir Walford Davies, and had a short rehearsal for the afternoon service in the Chapel. During the procession of the choir the Old Boys sang the unison chorus from Bach's 'Sleepers, wake!' Mr. Hubert Hunt playing the violin counter-theme. The service was Goss in A, sung by the combined choirs, and the anthem, Hunt's 'God hath not appointed us to wrath,' was sung by the St. George's Choir. Sir

Walford Davies conducted, and Mr. Malcolm Boyle was at the organ. The officiant was an Old Boy, the Rev. S. G. B. Exham. The members present were Messrs. F. C. Willis, C. J. King, Fred Smith, H. W. Walker, W. Hughes, P. A. Hughes, R. S. Hughes (from New York), Sir Walford Davies, J. W. Hammond, H. W. Hunt, R. Fisher, C. B. Rushton, H. Carver, F. C. Freeman, Rev. D. G. Bishop, A. W. Burford, J. Walmsley, W. A. Ames (hon. treasurer), and J. E. Stilliard. The hon. secretary, Mr. J. E. Stilliard, Barclay's Bank, Eton, will be glad to learn the addresses of any Old Boys.



Photo by]

[Hills & Saunders, Eton

OLD CHORISTERS OF ST. GEORGE'S CHAPEL, WINDSOR: GATHERING ON ST. GEORGE'S DAY

A series of five weekly lectures will be given at St. Mary Aldermary on May 27, June 3, 10, 17, and 24. The lectures begin at 6 p.m., and questions are invited at the end. The subjects and lecturers, in order of date, are: The Rev. W. E. Lees, 'The Use of the Organ in Church'; Mr. Martin Shaw, 'How a Song is Composed' (singer, Mr. George Parker); Mr. Harvey Grace, 'Some Forerunners and Contemporaries of Bach'; The Rev. C. E. Douglas, 'The Right Music for the Mass'; The Rev. E. A. White, 'The First English Hymn-book'.

In response to an invitation from the Dean, the Barclay's Bank Male-Voice Choir of eighty voices sang Evensong in St. Alban's Cathedral on May 11, in place of the Cathedral choir. The music included Charles Wood's setting of the Canticles for three parts, unaccompanied, and Franck's Psalm cl. (adapted). The pointing of the 'English Psalter' was used. Mr. H. W. Pierce conducted, and Mr. W. L. Luttman was at the organ.

As there seems to be some misapprehension as to which of Bach's Chorale Preludes on 'Nun komm' der Heiden Heiland' is set for the forthcoming Associate Examination, we draw readers' attention to the official paragraph in the R.C.O. notices on p. 535.

Nearly seventy Church choirs were represented at a Choir Convention held in Derby Cathedral on April 25. Each choir was accompanied by its vicar and organist. Dr. Sydney Nicholson gave an address, and afterwards conducted a combined practice of chanting. At the close of the Convention, many of the choirs signed forms of affiliation to the School of English Church Music.

We hear with interest of the announcement that a College of Sacred Music is being founded at Providence, Rhode Island, U.S.A. The institution appears to be liberally endowed, and is therefore able to be somewhat more ambitious in scope than the English School of Church Music, to which it is in most respects analogous. We hope to be able to give shortly full particulars of a most promising and interesting enterprise.

A selection from Handel's 'Solomon' was sung by the Coltishall and Horstead Musical Society in Horstead Church on April 17, conducted by the Rev. V. N. Gilbert. Mr. Perry was at the organ, and the soloists were Miss A. Callis, Miss B. Southall, and Mr. George Skingley.

Mr. H. V. Spanner will give his usual half-yearly recital of R.C.O. test-pieces at 3 o'clock on June 12, at the National Institute for the Blind, Great Portland Street. As our readers know, the organ at the Institute is a replica of that at the R.C.O. A recital of test-pieces on such an instrument is of special interest and value to intending candidates.

The Rector and Churchwardens of St. Lawrence Jewry announce their acceptance of the tender of Messrs. Norman & Beard for the rebuilding of the organ. The weekly recitals will therefore cease at the end of May. It is hoped to re-commence them with the renovated instrument in October.

The Wellingborough Choral Society at its twentieth annual concert, on April 18, sang 'Judas Maccabæus' at All Saints' Church. Mr. W. Morris conducted, and Mr. C. J. Wood was at the organ.

The organ at St. John's Parish Church, Hampstead, is to be modernised and electrified by Messrs. Willis. There will be an up-to-date console with adjustable pistons.

The organ at St. Leonard's Parish Church, Bridgnorth, has been reconstructed by Messrs. Rushworth & Dreaper, and is now a three-manual of thirty-seven speaking stops and twenty-three pistons.

RECITALS

Mr. Frank Woodhouse, Whitworth Hall, Manchester—Toccata in F, *Bach*; 'Pilgrim's Progress' (Parts 1 and 2), *Austin*; Poem, *Julius Harrison*; Sonata, *Reubke*.

Mr. Clifford Smith, St. Stephen's Walbrook, E.C.—Prelude and Fugue in E minor and Prelude in A minor, *Bach*; Introduction and Fugue, *Reubke*; Choral No. 1, *Franck*.

Mr. Allanson G. Y. Brown, St. Oswald's, West Hartlepool—Toccata-Prelude on 'Pange Lingua', *Baird*; Pastoral, *Franck*; Marche Héroïque, *Saint-Saëns*; Fantasia and Fugue in G minor, *Bach*.

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool—Andante (Quintet No. 5, for strings), *Mozart*; Hungarian March, *Berlioz*; Easter Alleluia, *Slater*; 'Rehms' (Sonata Eroica), *Stanford*; Overture to the 'Bartered Bride'; Overture to 'Solomon'; Fantaisie in A, *Franck*; Sonata No. 5, *Bach*.

Mr. George Parker, Whitworth Hall, Manchester—Fantasia and Finale (Sonata No. 10), *Rheinberger*; 'Pilgrim's Progress' (Parts 3 and 4), *Austin*; Intermezzo No. 4, *Stanford*; Marche Pontificale, *de la Tombelle*.

Mr. Allan Brown, Kingsway Hall, W.C.—Grand Solemn March, *Smart*; Prelude on 'St. Mary's Wood'; Fantasia in E minor, *Silas*; Evening Rest, *Hollins*; Introduction and Fugue, *Reubke*.

Mr. J. Eric Hunt, Bromley Parish Church—Allegro (Concerto in G minor), *Handel*; Prelude, Air, and Gavotte, *S. Wesley*; Fantasia and Fugue in G minor, *Bach*; March, Final, *Boellmann*.

Mr. Arthur Meale, Wesleyan Central Hall, Westminster—Scherzo and Passacaglia (Sonata No. 8), *Rheinberger*; Arcadian Idyll, *Lemare*; Sonata No. 3, *Mendelssohn*; 'Laus Deo', *Dubois*; Concerto, *John Stanley*.

Mr. Caleb E. Jarvis, Whitworth Hall, Manchester—Toccata, *de Maleingreau*; 'Pilgrim's Progress' (Parts 5 and 6), *Austin*; Scherzo in G minor, *Bossi*.

Dr. M. P. Conway, St. Mary Redcliffe, Bristol—Sonata in E minor, *Merkel*; Cantabile, *Franck*; Poetic Variations, *Eaglefield Hull*; Pastoral, *Bossi*; Allegro Appassionata, *Arthur Barclay*.

Mr. Nicholas Choveaux, St. Dunstan-in-the-East, E.C.—Fantasia (Sonata No. 2), *Rheinberger*; 'Cathedral Windows', *Karg-Elert*.

Dr. C. H. Moody, Worcester Cathedral—Three Chorale Improvisations, *Karg-Elert*; Chant de Mai, *Jongen*; Choral No. 3, *Franck*; Arabesque, *Vierne*; Pastoral Sonata, *Rheinberger*.

APPOINTMENTS

Mr. Dudley H. Chalk, choirmaster and organist, Christ Church (Congregational), Wimbledon.

Mr. Maitland Farmer, organist, Quebec Cathedral.

Mr. Arthur Fountain, organist and director of the choir, Parish Church, Preston, Lancs.

Mr. Wesley Hammet, choirmaster and organist, St. James's Parish Church, Taunton.

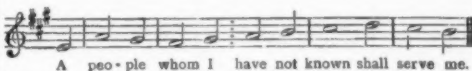
Mr. Frank H. Mather, choirmaster and organist, St. Thomas's Church, Brooklyn, New York. (He will retain the post of choirmaster at his late church, St. Peter's, Perth, Amboy, New Jersey.)

Letters to the Editor

THE MUSICAL RENDERING OF THE PSALMS

SIR,—The article by the Rev. Prof. G. C. Richards in your April number, while interesting and original in its arguments, is disappointing in its conclusions, for how can we eliminate quantity from our speech, or from our singing? It is as essential as accent, and both give life and variety. The Canon suggests a triple chant as capable of providing music 'which should do no violence to the natural spoken rendering.' But words can no more be fitted—with due consideration of their accent and their quantity—into triple time than into duple. There is nothing wrong with most of our chants; the desideratum is to get hold of a Psalter which, with care and commonsense, will make speech-rhythm possible. It is obvious that both duple and triple times must be catered for, but some awkwardnesses are unavoidable—or at least need special treatment, as, e.g., such short verses as Psalm 18, v. 44: 'A people whom I have not known: shall serve me.' There are four ways of treating this verse:

1. To sing four chords to the word 'serve,' which is inconsistent with speech-rhythm.
2. To omit a sufficient number of chords to meet the case. This method often works admirably, but needs careful arrangement.
3. It may be joined up with v. 45, as is done in the 'English Psalter.'
4. This particular verse works well with one syllable to each chord, and two to the last:



A peo-ple whom I have not known shall serve me.

If the principle be followed of the synchronisation of final verbal and final musical accents, several syllables will often come on the last chord; sometimes five and occasionally even six (vide 'E.P.' Psalm 10, v. 6, 'happen unto me'; v. 19, 'hearkeneth thereto'; v. 20, 'ex'alted against them'; Psalm 67, v. 1, 'merciful unto us,' &c.). The awkward effect of this is much mitigated by the introduction of a suspension in one or more parts; and where there are four or more syllables, an ornamental suspension is useful:



heark-en-eth there-to.

(It must not be understood to approve of all these multi-syllabic endings—e.g., Psalm 10, v. 20, is probably as good, if not better, with the last bar-line thus: 'a'gainst them'.)

Sometimes the uniting of two verses into one gets over the difficulty, and a good instance of this is vv. 14 and 15 of Te Deum. But the joining of

vv. 5 and 6 in the same Canticle spoils it for a double chant; which, however, is quite another matter.

Attempts are made, both in the 'English Psalter' (published by Novello), and in the 'Psalter Newly Pointed' (published by the S.P.C.K.), to meet these various difficulties; and anyone needing a new Psalter should certainly consult both of these before deciding. The former may be called the 'whole-hogger,' having often as many as four or five syllables in a bar; and the latter may be called the 'via media,' being a compromise between the 'Cathedral' and the 'English' Psalters.

Except for the free use of triple time, and the many subtle syllabic accommodations thereby made possible (and which some of us have been using for many years), there is no great cleavage of principle between the 'E.P.' and the 'P.N.P.' Hence this latter will be more easily approached than the 'E.P.'; but when choirs have become accustomed to this step onwards, it is quite possible that they will be ready to go the 'whole hog,' and adopt the 'English Psalter.'—Yours, &c.,

FREDERIC LEEDS.

* VOICE AND VERSE *

SIR,—I have not yet had the opportunity of reading Mr. Colles's book 'Voice and Verse,' reviewed in the April *Musical Times*, but judging by the main argument of 'Feste's' extract, I think I may be right in fancying the reviewer has misunderstood the author's idea. For a good many years I have based my teaching of the pianoforte on the fact that 'song is the very foundation of all music,' and I venture to quote from two articles on the teacher's point of view of this subject which I had published in *Musical Herald*, July and August, 1920. The statement does not imply that all instrumental music is limited to the actual compass and idiom of the human voice—such an idea would be manifestly absurd. The thought suggested surely is, that as the new-born baby expresses his feelings untaught, by using his voice, Nature's own universally-bestowed instrument of music, so the grown man will be able to express more intimate and subtle emotions than words can convey by the infinitely varied tones of his voice. Then :

'... as singing is the highest and truest, because most spontaneous and direct, form of music, so must pianoforte playing be brought as nearly as may be into line with singing. . . . The singer simply expresses himself naturally, not stopping to think how [the strained attitude of mind of the over-trained or partially-trained student of singing is, of course, not to be considered here]. If we are amused we laugh; if tired or sad, we sigh; if moved by joy or gratitude, we exclaim in tones readily showing these feelings, even though we may speak in a foreign tongue. How do we do this? We never stop to think—we express ourselves. If every child pianist were taught from his earliest days of music to laugh, to sing, to sigh, even to be cross, into his small tunes, men's ears and hearts would be more often delighted by true spontaneous music on the pianoforte.'

As this is true of the *playing*, so is it of the *writing* of instrumental music. The composer first conceives his work as the expression of his own intimate musical feeling—it comes first from *himself*, and if he had never heard of a musical instrument he would still have the inspiration. He must naturally give it to the world in a fitting form for whatever mode of expression he may choose, so he translates it into terms of the pianoforte, orchestra, organ, or what you will. The germ of the idea was no less vocal because, while it started life, maybe, as a group of plain crotchets, it ended as a series of elaborate demisemiquaver arpeggios. Such a passage as that quoted in your review (Ex. 1) has only to be reduced to solid harmonies to reveal immediately a melodic outline, and if this test be applied to other most unpromising instrumental idioms, 'tunes' will nearly always be found lurking in the background.

To say that Chopin's music, for instance, is not song-like is far from true. Certainly Chopin did not choose the voice as his medium of expression, perhaps because his voice was not a match for his beautiful inspirations. But one has only to look for the lovely threads of melody around which he has woven the embroidery of pianistic adornment to realise that even Scherzos, Polonaises, and other of his works which at first sight seem anything but vocal, are really all founded on song—using the term to mean the expression of the most intimate self in music.

The same applies to all inspired works of all composers for all instruments—the meaning of many a complicated passage of pianoforte music can easily be found if the melodic outline be traced through the harmonies and sung :

'The pianoforte sings with many voices . . . even in the simplest of small pieces—a little lyric of Grieg's, a child's first tune of a few bars—there are singing at least two distinct voices. With this idea in the mind make pupils sing as they play, each part in turn. So instinctive a thing is vocal expression that the melodic purport of a passage is often made instantly clear if one sings it, letting the voice make its own nuances.'

The fact of the popularity of the vocal concert numbers as compared with instrumental, is, I maintain, a proof of the truth, not the falseness, of Mr. Colles's theory :

'The failure to find the way of communication between feeling and expression is surely responsible for the unpopularity of the pianoforte solos as compared with the songs on a concert programme. The average pianist does not even seem to speak directly to his hearers, but addresses himself to his instrument, which thus stands between him and the audience, and is as a third person spoiling their intercourse. . . . (To remedy this) the pianist must sing from his heart with his pianoforte's voice.'

The analogy bears detailed working out, and phrasing, rhythm, touch in all its gradations of light and shade and tone-colour, gain daily in truth and beauty by the constant striving after this ideal. Thus I venture to think the pianoforte teacher's theory meets the composer's theory as described by Mr. Colles : All music must go 'back to the land' of natural unstudied song for its reality.—Yours, &c.,

ENID MORRIS.

['Feste' writes : 'I don't think I misunderstood Mr. Colles's idea. (After all, I have read the book, and Miss Morris hasn't!) Some justification for my point of view is seen in Miss Morris's remark as to vocal concerts being more popular than instrumental concerts. But what of the standard of *music* in the two programmes? In the great majority of cases the vocal will be many grades below the instrumental. The popularity of bad operas, songs, and singing has been so great a drag on musical progress that many of us are justified in objecting to the undue glorification of the vocal side of music. Incidentally, I may add that at least two other critics—Dr. Ernest Walker and Mr. Eric Blom—have taken a line similar to mine in reviewing Mr. Colles's book.]

SINGERS' ARTICULATION

SIR,—The power of expression through the medium of language (either in the spoken word or in song) belongs to the human voice alone. Even the orchestra, with all its mighty and varied possibilities, cannot emulate this glorious inheritance. And what does the average singer do with this power? Not twenty per cent. of singers (B.B.C. or otherwise—humorists are honourable exceptions) get their words through to the listener. Not, perhaps, five per cent. out of that twenty per cent. express the beauty and significance of the words even if they are clearly uttered. The great majority of the public have, in consequence, long since ceased to regard the text of vocal music as of any importance. And the singing in many foreign languages which few understand well enough to enjoy

(even if they understand at all) has intensified that belief; though clear and expressive English diction easily excites interest in all classes of listeners. In many operatic items or songs in which the words are platitudes, banalities, or even drivel, their loss may be of little or no importance. It might even be that in many cases the 'wordless' song would prove an improvement on the originals. But in lyrics of merit the lack of clear pronunciation and verbal significance gives the listener only half—often not half—of the beauty of the song or other vocal music. Pure, varied vowels and well-shaped consonants obviously form the essential factors of clear articulation, especially (in the case of consonants) those occurring at the beginning and ending of each word, the latter being generally ignored. The power to present the true significance of the words (apart from mere clear articulation) may be more of a psychological than physical problem; it emanates from the temperament and individuality of the singer. That, perhaps, is another story. The average listener would be content with good, distinct English.

In ninety per cent. of the alleged 'singers' who 'mumble or mutter and bore,' or who give us 'gibberish' instead of our noble English language, the fault must be attributed to the teacher.—Yours, &c.,

434, Seven Sisters Road, N.4. MUNRO DAVIDSON.

LISZT

SIR,—Although a further article on Liszt by Mr. A. Brent-Smith is promised, in his article in the May issue there are statements which call for reconsideration. On p. 402 he says, 'Even when he [Liszt] fully embraced the religious life . . . he was privileged to enjoy all that the world had to offer—success, wealth, and marriage. . . . His renunciation of the world (even in a greatly modified form) at the ripe age of sixty-eight . . . &c. Surely there is a contradiction here. If Liszt 'fully embraced the religious life,' as an Abbé, there could be no 'renunciation of the world even in a greatly modified form.' Liszt did enjoy success in his early days, but he was not wealthy. His last public recital on his own account was given in September, 1847, when he was thirty-six years of age. Thereafter he played only for charity, or to raise funds for some endowment. In his later years his sole source of income was his salary as President of the National Academy of Music at Pest. When he died, at Bayreuth, in 1886, the state of his wardrobe was pitiable.

He was not married. The preparations for his marriage to the Princess Carolyne Sayn-Wittgenstein, fixed for October 22, 1861, Liszt's fiftieth birthday, were vetoed by the Vatican late in the evening of the 21st, the grounds being that the Princess, being a divorced woman, could not re-marry. Liszt's character was not in question.

The 'ripe age of sixty-eight' is inexact, and is possibly due to the mistake in the second and third editions of 'Grove,' by which two separate and distinct ceremonies are made to occur simultaneously. Liszt was admitted to Minor Orders (Abbé) at the age of fifty-four, on April 25, 1865. In this status his vows were not irrevocable; he could marry, but under certain conditions. His letters, however, show that there was a linguistic difficulty, his ignorance of Latin, which at that time stood in the way of a higher step. Fourteen years later, on September 30, 1879, at the age of sixty-eight, his friend, Cardinal Hohenlohe, raised him to the rank of Canon, a rank which entitled him to wear the purple, a distinction never assumed in public. He was *porporato* only when photographed.

In any study of Liszt's 'religiosity,' to which your contributor alludes, the baneful influence of the Princess must not be lost sight of. His patient and indulgent attitude towards her dogmatism is reflected in the hundreds of letters that he wrote to her when she settled at Rome, in 1860. I have dealt with this elsewhere.—Yours, &c.,

WILLIAM WALLACE.

11, Ladbroke Road, W.11.

FAUX-BOURDON AND DOUBLE-COUNTERPOINT

SIR,—Dr. Arthur T. Froggatt's observation concerning the comparison I made between *Stimmlausch* and double-counterpoint (*Musical Times*, April, 1929) is perfectly justified. Double-counterpoint can, indeed, only exist in case of inversion. It is to be remarked, however, that the two voices of the Worcester Troped Sanctus would give, by interchange, a very good-sounding double-counterpoint, if placed at a distance of two octaves of each other instead of one. Interchange of voices, principally trebles, but also other voices, occurs frequently, not only in madrigals, but also in motets of the 16th century.—Yours, &c.,

55, rue Stanley, CHARLES VAN DEN BORREN.
Uccle, Bruxelles (Belgium).

EMANCIPATED POETRY

SIR,—I was delighted to read Mr. Blandford's letter in your May issue, and to see that he, like myself, recognises that the problem of modern music cannot be separated from the problem of all that is modern in the other arts; there has been far too much tendency to discuss a composite art problem from the point of view of music alone. In each of the arts there is undoubtedly a distortion of mental outlook, and in each case a distorted basis has been deliberately *manufactured* on which to build expressions of that distorted mental outlook.

I prefer this point of view to that of Sir Landon Ronald, who suggests that modern music may be a pose. That would make the movement a voluntary and artificial one; whereas I am inclined to think the movement is the result of the urge of the distorted mental outlook already referred to, and so more or less inevitable.

Mr. Blandford has put forward identical views to those stated above.

These views recognise that a distorted mental artistic outlook may go hand-in-hand with magnificent musical technical equipment; also that artificiality is only in evidence in those cases of a composer 'going modern'—an expression which sufficiently exposes the absurdity of the claim that certain extreme types of modern music are a legitimate step forward in musical evolution.—Yours, &c.,

HERBERT W. FISHER.

Plymouth.

SIR,—Mr. Blandford needs a course in relativity as well as psycho-pathology. He seems a slave to the 'absolute standard' system of criticism.

All artistic expression is dependent on a technique, and if Mr. Blandford doesn't think it worth the trouble, or is too lazy, to master the technique before he criticises, he would be wiser to imitate the critics he castigates, and allow people to settle questions as to the sanity of James Joyce or 'advanced composers' for themselves.—Yours, &c.,

Holywell Lane, HAROLD BROCKLESBY.
Conisbro, near Rotherham.

[In order to assist such readers as might wish to make a start in mastering the technique of emancipated poetry, we quote the examples that gave rise to Mr. Blandford's letter. Here is Miss Gertrude Stein's effort:

'It is it is it is it is.

'If it and as if it, if it or as if it, if it is as if it, and it is as if it and as if it. Or as if it. More as if it. As more. As more as if it. And if it.

'And for and as if it.

'If it was to be a prize a surprise if it was to be a surprise to realise, if it was to be if it were to be, was it to be. What was it to be. It was to be what it was. And it was. So it was. As it was. As it is. Is it as it is. It is and as it is and as it is.

'And so and so as it was.

'Keep it in sight alright.'

Mr. Ezra Pound's lyric, owing to its highly condensed form, probably calls for an even higher degree of skill:

'PAPYRUS
'Spring . . .
Too long . . .
Gongula . . .

We hope no reader will dare to criticise this until he can turn out something at least almost as good.—EDITOR.]

LONG SERVICE

SIR,—I beg leave to add a name to the late Dr. Pearce's 'Organists' Long Service Roll,' viz.: William Piper, who officiated at St. James's, Thomas Langstaff, from December 3, 1864, until his death in April, 1915—a full half-century. Archdeacon Carpenter, Precentor of Salisbury, delivered an address at his funeral.

One of my predecessors at St. Mary's, Andover, held the office for over forty years—Thomas Langstaff, ante 1811-1852. He was the Langstaff mentioned in Col. Hawker's Diary, quoted by Mr. Whall in the October number of the *Musical Times*, p. 931. Col. Hawker lived at Longparish House, four and a half miles distant, and was the owner of a fine Stradivarius violin upon which Mr. Langstaff played. He held music meetings at his house, and in the *Hampshire Chronicle* of January 6, 1817, it is recorded that 'Mr. Kalkbrenner . . . has been on a visit . . . to Major Hawker, of Longparish House, where several concerts have been held . . . conducted by Mr. Langstaff, of Andover.'

Another member of that musical coterie was Dr. Greenhead, medical attendant to the third Earl of Portsmouth, of Hurstbourne Priors (1767-1853), the father of the talented, but now forgotten, 'Greenhead Family,' or 'Cremona Union Concert Party.'—Yours, &c.,

ARTHUR C. BENNETT.

Andover.

ORGAN RECITALS AND THE PRESS

SIR,—The following raises, I think you will agree, a much wider question than the particular issues involved. Some time ago, at the Westminster Congregational Church, Buckingham Gate, there was played a movement (the second) from what is considered, I find, to be the most difficult organ composition in existence; indeed, many, on the strength of themselves being unable to play it—such a sound criterion—have declared it, especially the second movement, to be unplayable. Invitations to the number of between twenty and thirty were sent out to the press, but so far not one of those to whom these were sent appears to have made the slightest reference to the event—nor, so far as can be ascertained, were more than one or two present, although the hour was a peculiarly convenient one, between afternoon and evening, when there was nothing to clash.

Is it to be deduced from this that organ recitals are under all and every circumstance, in any place but a concert hall, taboo? Is it not even in the light of a news 'par.' that there is found an organist who tackles a reputedly unplayable work of reputedly wild 'modernity'? Does it not seem gravely unjust that the work of an organist is ignored in this way merely because the *locale* of his performance does not happen to be within the regular concert 'beat'?

It is now time to specify more closely. The occasion to which I am referring was the performance by Mr. E. Emlyn Davies of the second movement of my *Organ Symphony*—a performance which is inadequately described by any less adjective than superb, more especially considering the difficulties under which it was achieved—the pressure of other work in a busy musician's life, to say nothing of ill-health—and undertaken, as it was, in a spirit of utterly disinterested enthusiasm that was never once damped by the arduous and laborious nature of the work that had to be put into its preparation. One performance in a year like that of Mr. Emlyn Davies's means more to a composer

than one a day of the usual sort, and I take this opportunity of bearing public witness to Mr. Davies's remarkable powers, his brilliant musicianship, his almost clairvoyant insight, his vivid and sympathetic artistic imagination, as a small token of my sense of what is due to him.

Finally, to close on a personal note, I think it will be agreed that the present writer, in view of the tributes that have been paid to his work by some of the finest minds of our time—and the fact that he has been honoured by a request from one of the half-dozen greatest libraries of the world for some of his MSS., has reasonable excuse for thinking his work something more than negligible.—Yours, &c.,

KAIKHOSRU SORABJI.

BRAILLE CENTENARY AND MENDELSSOHN'S 'HYMN OF PRAISE'

SIR,—Referring to the article on p. 413 of your May issue, in which you so kindly commend the great effort which is being made by the National Institute for the Blind to commemorate the hundredth anniversary of the invention of 'Braille,' may I be permitted to say that if any of your readers desire to help, or to obtain any information on the matter, I shall be only too happy to be at their service if they will write to me direct.—Yours, &c.,

EDWARD WATSON
(Organizing Secretary,
National Institute for the Blind,
224, Gt. Portland Street, W.I.)

A FRENCH MUSICAL EXHIBITION

SIR,—I am now able to supply further details of the Musical Exhibition at Carpentras (Vaucluse), France, about which you allowed me to make a preliminary announcement in the February issue. The exhibition will be open from Sunday, June 16, to Sunday, June 30, inclusive. I have already given some account of the contents of the exhibition. Concerts will be given as follows: June 16—Popular concert by the Municipal Band; June 18—Chamber music by Frescobaldi, Purcell, Handel, Couperin, Giardini, &c.; June 20 and 22—Orchestral concert, works by Carpentras composers; June 23—Concert of Provençal music (including a Mass by Elzéar Genet, and popular songs) by L'Ecole Provençale d'Apt; June 25—Music by Carpentras composers; June 27—Orchestral concert, modern music; June 30—Sacred concert in the Cathedral, including extracts from the Vespers of Saint-Siffrein. With the exception of the last, all the concerts will be given in the Museum. I hope this information will be useful to any who had thought of attending the exhibition.—Yours, &c.,

J. A. WESTRUP.

CINEMA MUSIC: SARCASM FROM YORKSHIRE

SIR,—In reference to your notes on p. 411 of the May number regarding music in the cinema, and Mr. Casey's remarks, I should like you to know (because apparently you do not, nor do any of my friends who follow music with me) that Mozart's 'Magic Flute' Overture expresses hurry, stress, impending doom, conflicting passions, and, finally, a bridge broken by a thunderbolt and a train falling through it into a ravine. You didn't know that, did you? That is because you just won't be educated by Warner Bros. and their huge staff, whose names take minutes to read, who have made a film with synchronised music and talk called 'Noah's Ark.'

It is no use your saying they are wrong. This film has cost one dollar, or perhaps a million dollars, or perhaps two million dollars, and has taken at least five seconds to think out and some years to make. Therefore it must be right.

There is also an effect of musical colour that you, perhaps, are ignorant of. When an old-time Eastern king condemned a man, he stretched out his arm very pompously, and a trumpet then blared some daft mock-heroic phrase about a quarter of a tone flat

(compared with the rest of his orchestra that he always kept playing, morn, noon, and night). That eerie, sardonic, spine-shuddering effect ought to be noted by some old fogies like Stravinsky and Bloch.

As Mr. Casey argues, the cinema certainly reaches the masses. The picture reaches them so well that they don't hear any music, or rather don't really listen to it, and the sooner the cinema ceases its pretence of musical education the better.—Yours, &c., 'TYKE.'

'THE OXFORD HISTORY OF MUSIC'

SIR,—On pp. 413, 414 of your May issue you are kind enough to give a long and detailed review of our new edition of vol. 1 of the 'Oxford History of Music' together with the Introductory volume added to the series. Your reviewer, however, is under a slight misapprehension with regard to the intention of the Oxford University Press as to the re-publication of the other volumes of the 'Oxford History.' A new and revised edition of the complete series is not contemplated.

Vols. 1 and 2 have been revised by Prof. Percy C. Buck, and the Introductory volume added to fill up certain gaps, also under Prof. Buck's direction. The new edition of vol. 2 will appear in the course of a few months. Vols. 3, 4, 5, and 6 will remain as they are without further revision.

Finally, the seventh volume is now being written by Mr. H. C. Colles, and will appear in due course.—Yours, &c.,

HUBERT J. FOSS.

Amen House, Warwick Square, E.C.4.

WHAT DID MR. GREWGIOUS HEAR?

SIR,—The real question is, What did Mr. Dickens hear when he gathered the impressions that occupy Mr. Grewgious while waiting for the service to end. As the time was afternoon, we may assume Evensong, more or less choral. The feeble voice was doubtless reading the Lesson, until a vigorous attack on the Magnificat drowned it in a sea of music, or gave that impression. After that another Lesson, or Collects, and more music—and all was still. Mr. Grewgious met the 'living waters' coming out. This must mean the choir—I see no reference to the words of anything sung. The bit of word-painting hangs upon the contrast between the vivid, uplifting effect of the music and the rather sepulchral aspect of the Cathedral in the gathering shadows of late afternoon.

Your correspondent should look over Mr. Lightwood's 'Music of Dickens,' if he has not already done so. I take it that Dickens had an ear for music, and knew what he liked, but had no skill in any department; his musical references are more than likely to be whimsical and humorous. He was not writing a technical report of the service, but throughout the book his references to the 'Cloisterham' choir are not complimentary. Mr. Lightwood gives the opinion of Mr. Luard-Selby that there was no such official as Mr. Jasper is described—a Lay-Precentor or Lay-Clerk who was choirmaster. But I suppose Dickens used the word 'precentor' in a general sense, and there would be nothing impossible about a skilled lay-clerk taking choir practices by arrangement. Writing for immediate publication, Dickens naturally refrained from photographic delineations that might be embarrassing. Much interesting and authentic information about the choir of Rochester Cathedral is found in 'A Westminster Pilgrim,' by Sir Frederick Bridge.—Yours, &c.,

WILLIAM G. PHILLIPS.

153, Crawford Street, Sarnia, Ontario.

SPARE BOOKS AND MUSIC WANTED

SIR,—Some time ago an appeal was made in the columns of the *Spectator* inviting readers to send to our village library, denuded by industrial depression, such books as could be spared. The response was splendid, with the result that our stock of books has been increased by over three hundred; but, to the

chagrin of music-lovers, there were no music books among them.

Cwmaman is a mining village of eight thousand people, which has been practically paralysed for nearly two years, yet through it all has kept faithful to the highest forms of music—as it has done for the last thirty years.

Its village choir of two hundred voices has never once failed during that period in its performance of oratorio on Christmas Day. Two years ago it was the 'Dream of Gerontius'; four years back, Bach's 'St. Matthew' Passion; and last year, 'Israel in Egypt.'

In addition to the village choir we have two operatic societies, two male-voice choirs, and a children's choir.

I quote these facts to show that the interest taken locally in music is real and enthusiastic, and in the hope that some kind readers of the *Musical Times* may feel inclined to help us. If there are any music books of any kind, theoretical or otherwise, lying idle on any shelves, they will be more than welcomed by this little village community. Any contribution will be gratefully acknowledged by Mr. James Ray, the Librarian, or by—Yours, &c.,

EDWARD LEWIS

20, Byron Street, (Conductor).

Cwmaman, Aberdare.

[We heartily commend this appeal to our readers' generosity.—EDITOR.]

BEETHOVEN AND DAVY

SIR,—In reply to Mr. Britten's letter in your May issue, I think it extremely probable that Beethoven was acquainted with Davy's song 'The Bay of Biscay,' for Davy's songs and incidental music to the plays of his period had an enormous vogue, if we can trust reference books. Moreover, we know that Beethoven took great interest in the wars of his time.

Davy was a contemporary of his, being born at Exeter, December 23, 1763, and dying in extreme poverty in St. Martin's Lane, London, February 22, 1824.—Yours, &c.,

REGINALD SILVER.

Micro Cottage, Colyton, Devon.

We are obliged to hold over, among others, letters from Miss Nancy Gilford (on the *appoggiatura* in Beethoven's Sonata in D, Op. 10, No. 3), Mr. R. A. J. Jervois (on 'Organ Pedalling'), and Mr. J. D. Tetley (on Prof. Sanford Terry's 'Bach's Chorales').

UNION OF GRADUATES IN MUSIC INCORPORATED

The Council of the Union of Graduates in Music has nominated Prof. E. J. Dent, Professor of Music in the University of Cambridge, to serve as representative of the Union on the Council of the Incorporated Society of Musicians for a period of three years as from January, 1929.

Prof. F. H. Shera, Rossiter Hoyle Professor of Music in the University of Sheffield, has been elected a Vice-President of the Union.

The summer meeting of the Union will take place in connection with the University of Birmingham on July 29, 30, and 31 next. Provisional arrangements are now being made; a programme of events will be issued to all members in due course.

We understand that the Hart House String Quartet is to visit this country in October. The Quartet consists of Geza de Kresz, Harry Adaskin, Milton Blackstone, and Boris Hambourg. Apparently this is the Quartet's first visit to Europe—certainly to England. London has extended a warm welcome during the past few seasons to chamber-music parties from practically every country in Europe. It is to be hoped that these Toronto players will be no less cordially received. They have a large repertory, and U.S.A. and Canadian press critics have praised them highly. Letters and inquiries should be sent to Messrs. Ibbs & Tillet, Wigmore Street, W.

ROYAL ACADEMY OF MUSIC

Important events cast their shadows before, and at least two of the happenings of the summer term are well worth recognition. For some time past the press and the public have realised that, thanks in the main to Sir Henry Wood, the Royal Academy orchestra is an institution meriting whole-hearted support. On Tuesday afternoon, June 11, at Queen's Hall, Sir Henry will conduct the orchestra, and one of the features of the programme will be Beethoven's sixth Symphony ('The Pastoral').

The annual operatic week at the Scala Theatre will begin on July 8, ending on Saturday, July 13. The operas chosen for presentation are Puccini's 'La Bohème,' Verdi's 'Rigoletto,' and German's 'Merrie England.' The last-named work is a peculiarly appropriate selection, for Sir Edward German is an old Academy student, having entered in September, 1881.

An item of interest to students, indeed to everybody interested in the study of music, is the announcement that a number of scholarships for various subjects will be offered for competition in September next. The last day of entry is Monday, July 22, and detailed particulars, entry forms, &c., may be had on application to the Secretary of the Royal Academy, York Gate, N.W.1. It is advisable to state the branch of music in which the candidate is interested.

In September there will be held a Vacation Course for Teachers. Lectures will be given during the four days from September 17 to 20 inclusive, on the following subjects:

Pianoforte, by Frederick Moore, each day at 10 a.m.
Class Singing, by Dr. Stanley Marchant, each day at 12 noon.

Aural Training, by Ernest Read, each day at 2 p.m.
Musical History and Appreciation, by Stewart Macpherson, each day at 4 p.m.

The Academy has suffered a severe loss by the death of Sir Anthony Bowlby, who was one of the Directors, and who took a keen interest in the welfare and working of the institution.

Mr. W. Chalmers Burns, of the Royal Academy, has been awarded the Bernard Hale Organ Scholarship at Peterhouse, Cambridge.

F.

ROYAL COLLEGE OF MUSIC

Sir Hugh Allen, in his customary address to the students at the opening of the term, proved once more that even after some thirty or more of similar occasions, it is still possible for an inventive and ingenious mind to devise something new wherewith to adorn his tale and point a subtle but effective moral. Ringing the changes on the labours of pleasure and the pleasures of labour, Sir Hugh left us to decide for ourselves as to which is the more exacting and tiresome, work or play, illustrating the discussion with examples from this mercilessly mechanised existence of ours.

Referring to the thin line that divides work from play Sir Hugh said: 'Some find work a pleasure, some find pleasure a labour; some find both equally enjoyable, some both equally a strain. After the exacting labours of our everyday employment as the terms follow each other, the peacefulness of the vacation is heaven. But our views of heaven are considerably varied; so much so that, as one man's meat is another man's poison, so is one man's heaven of a very different atmosphere and temperature from another's.' And again: 'Strenuousness is not only the characteristic of the work side of life, although it demands it more and more, but it has become as much a quality of what we call our relaxations. Naturally the rebound is the greatest when the pressure has been the most severe, but one would have thought that the more exciting and busy and violent and exhausting the work side of our life is, the more we should take our relaxation in an easy, languorous, contemplative, lie-a-bed, slow-motion-picture form of occupation. Not a bit of it! The real

business of life comes out in us when we start on having a holiday. You know that when you want to get into lower gear you have to accelerate, and then you begin to grind. As soon as we are free of the fetters which bind us to our work we want to go the furthest, the fastest, the highest; we never want to stop, but desire and almost achieve the solution of the problem of perpetual motion. An arterial road alone meets our desire—an open throttle, a speedometer thrown into convulsions, a fainting policeman, and the eventual contemplation of a magistrate from a too close-up point of view, and a licence endorsed or a prison cell.

'That is life at its best, exhilarating, slightly dangerous, wholly indefensible, but very attractive. Then the joy of the roads at Easter; the gentle stream of traffic, the kindly face of the driver of each advancing car, the grim but fraternal glance of the overtaking party (those mosquitos of the road and ground game), the gentle, apologetic, self-effacing attitude of the pedestrian who, glorying in the monopoly of the pavement, seeks from time to time to join his friends above by a too-confident belief in his stability and invulnerability, and so, in crossing the road, crosses the river instead.'

The following awards have been made: Charlotte Holmes Exhibition—divided between Susan Jones ('cello) and Violet P. Brough (violin). Council Exhibitions—Patience Henn-Collins ('cello), Peggy Henrici (hautboy), Myrtle Bowyer (pianoforte), Alison L. Smalley (violin), Elsie Curry ('cello), Cynthia Perrins (singing), Joan Hordern (singing), Ruth M. King (violin), Jane M. A. Cazenove (pianoforte), John J. Bunney (violin), Florence Gurnell ('cello), Eileen M. Cashman (pianoforte accompaniment), Ruth Pasco (pianoforte), Agnes Brownlow (singing); Extra Awards—Elizabeth M. Smith (violin), Juanita Triggs (pianoforte), Thyra Christiansen (pianoforte), Eleanor M. Tiley (singing), Elma M. Haddow (singing). Raymond fennell Prizes for Teachers' Training Course—Vera Barker (pianoforte), Katherine Brown (violin), Mary Carey (pianoforte), Betty S. Clappen (pianoforte), Bernard Collier (pianoforte), Cecilia Creasey (pianoforte), Winifreda Dinn (aural), Alan S. Harrison (pianoforte), Helen Hilton (pianoforte), Kathleen Just (pianoforte), Ernestine Kimber (pianoforte), Ruth M. King (violin), Reginald Morley (violin), Edith Papworth (pianoforte), Marjorie Parker (pianoforte), Mary Pelloe (pianoforte), Kathleen Porteous (pianoforte), Helen Scott (pianoforte).

TRINITY COLLEGE OF MUSIC

LONDON CENTRE

The annual prize distribution, on April 27, was very largely attended. The chair was taken by Dr. John Warriner. He extended a cordial welcome to Sir Frederic Cowen, who attended to distribute the awards gained in 1928. In his introductory remarks he said that Sir Frederic had never written an ugly bar of music in his life, and that no superfluous sharps or flats, or unnatural naturals, ever marred his compositions.

The secretary of the London centre (Mr. T. Lester Jones), in presenting the annual report, stated that though the past year was not a record one, upwards of twelve hundred students of varying ages were examined in the respective divisions at this centre alone, without taking into account the large number who entered for the higher examinations, diplomas, and scholarships.

Sir Frederic Cowen spoke encouragingly to those on the threshold of musical life. One of his most treasured memories was that, at the advanced age of eight years, he wrote a simple march and gave it the title 'Garibaldi.' To his great delight the Italian patriot in whose honour it was dedicated consented to accept a copy. He concluded by reminding students that nothing that was worth having was gained without persistent effort.

Mr. Stanley Roper, the new Principal, in a breezy address referred to the many signs of musical awakening in this country.

The following Exhibitions were awarded: Joan Prime (Clerkenwell), intermediate pianoforte; René Keyseil (Fulham), senior violin; Lillian M. Yapp, H.H. Princess Helena Victoria's Exhibition for pianoforte playing, junior division.

Musical items were contributed by Mr. Clarence Matthews, Miss Thelma Nurick, Miss René Keyseil, Miss Lillian M. Yapp, Miss Constance Fecher, Miss Mary E. Shaw, and Miss Sophie M. Brunner.

The summer term began on April 29, and the number of new students is very gratifying.

Mr. E. Stanley Roper has now assumed the duties of Principal.

The College gave an 'At Home' to meet the new Principal and Mrs. Roper on May 16. Members of the teaching staff and others were present.

On May 8, Dr. John E. Borland gave an interesting lecture to students, his subject being 'Preludes and Overtures.'

Successful distributions have been held at Stroud, Hastings, Plymouth, Woolwich, Chester, and Cardiff, at which the Controller of Examinations, Mr. d'Evry, represented the College.

Demonstration concerts from the College syllabus were given at Stroud and Chester by Miss C. O'Brien, and at Cardiff by Miss Maud A. Winter. The Principal attended a distribution at Grimsby.

The death of Mr. A. L. Arnold, local secretary of the Scarborough centre, is recorded with regret.

The College Orchestra, under Mr. J. Ivimey, performed a programme of music (as usual) at the Presentation Day ceremony of the London University in the Albert Hall. An appreciative letter of thanks for their services has been received from the Vice-Chancellor.

The diplomas recently gained will be presented at Queen's Hall on June 29.

R.

THE ASSOCIATED BOARD: AWARD OF MEDALS

The following candidates gained the gold and silver medals offered by the Board for the highest and second highest honours marks, respectively, in the final, advanced, and intermediate grades of the Local Centre Examinations in March-April last, the competition being open to all candidates in the British Isles: Final Grade Gold Medal, Gilbert Smith (Leicester), violin; Final Grade Silver Medal, Phyllis Lavers (London), pianoforte; Advanced Grade Gold Medal, Percy E. Cliffe (Nottingham), pianoforte; Advanced Grade Silver Medal, William A. Miller (Aberdeen), violin; Intermediate Grade Gold Medal, Rosemary P. Ferrand (Reading), violin; Intermediate Grade Silver Medal, Donald E. Bridger (King's Lynn), pianoforte.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Pianist and violinist wish to meet 'cellist for mutual trio practice. Brixton district.—W. M., c/o Musical Times.

Lady accompanist wishes to meet vocalist or instrumentalist for mutual practice.—P. DANCER, 79, Blackheath Hill, Greenwich, S.E.10.

Violin, viola, or 'cello players (good time-keepers) required for string quartet. Near Stamford Brook, W.4.—XX, c/o Musical Times.

Lady 'cellist wanted to complete fairly advanced quartet. W.1 district; evenings or Saturday afternoons.—I. S., c/o Musical Times.

Violinist wishes to meet 'cellist and second violinist to form quartet for practice of classical music.—Music, 93, Canterbury Grove, S.E.27.

Lady pianist seeks duet practice, one or two pianofortes, with advanced student pianist. Bromley or S.E. district.—E. L., c/o Musical Times.

Violinist wishes to meet keen violinist for mutual practice. Newcastle-on-Tyne district.—T. C. H., c/o Musical Times.

Young lady pianist wishes to meet instrumentalists to form a small orchestra.—I. B., 12, Eaton Rise, Ealing, W.5.

Pianist (lady), L.R.A.M., wishes to meet violinist and/or 'cellist for mutual practice of classical music. S.W.1 district.—M. H., c/o Musical Times.

Violinist wishes to meet pianist (reader) for mutual practice. Classical and light music.—G. A. ROBERTSON, 29, Union Road, Tufnell Park, N.7.

Violinist wishes to meet 'cello and viola players for mutual practice. N.W. district.—H. C. F., c/o Musical Times.

Young gentleman, keen on pianoforte study, wishes to meet others similarly interested. S.E. district.—X. Y. Z., c/o Musical Times.

Sharps and Flats

Covent Garden remains Covent Garden. . . . Emeralds, diamonds, rubies, and pearls seems to be the sequence taken by the jewels worn this year at the opera. Bracelets are more prevalent than ever; tiaras are hardly seen at all.—*Jacqueline Howard.*

Dinner clothes at the opera are just as much out of place as spats with flannels, a coloured waistcoat, or a black tie with an evening-tailed coat. There are dozens of other sartorial errors I could quote. . . —*Fonthill Beckford.*

(But where's music, the dickens?) — *Robert Browning.*

Three-four time is simply cripple time.—*Junior Examination Paper.*

Contralto is a low sort of music that only ladies sing.—*Ibid.*

'La Fille aux Cheveux de Tin . . .' (*Debussy*).—*Concert Programme.*

Saxophone and Trumpet Player could conduct or teach dance or brass bands; good engineering experience.—*Advt. in East Anglian paper.*

Parry's music, with the possible exception of a few quite pleasant but in no way remarkable songs, is completely negligible.—*Cecil Gray.*

Competition Festival Record

BIRMINGHAM (April 29-May 4).—Ninet -nine competitions were distributed as follows: Pianoforte, eighteen; strings, eight; vocal solo, six; choirs, twenty-five; drama and elocution, seventeen; national dances, twenty-five. Epidemics had been at work in the schools, which are the chief preparing-grounds of competitions for this Festival, but the number of entries was nevertheless six hundred—a good total, if not a record. Neither the dramatic classes nor the folk-dancing seemed to suffer diminution, and these were among the strongest features of the Festival. In the chief adult competitions it was remarkable that a few visiting choirs from the Lancashire district took all the prizes. Mr. Alfred Higson's choir from Sale was first in the mixed-voice and female-voice classes, and the second place in each case was taken by Mr. Aldous's choir from Lancaster. Mrs. Bourne's Barrow Choir was first in the male-voice section. Bournville Musical Society came to the front only in the competition for working-men's choirs. One of the most pleasing performances of the Festival was that of Mr. Cyril Johnson's Juvenile Orchestra in 'The Seasons,' a Suite by J. C. Ames.

BUXTON (April 8-11).—Here were eighty classes, three thousand competitors, and four halls in occupation. All elementary school-children were admitted free, and those who came from a distance were given free teas and a third of their fares. This meant six hundred teas. Some of the choral test-pieces proved a deterrent. No choirs at first were attracted by

'Sing ye to the Lord,' for which a Weelkes Ballet and a Tallis Anthem were substituted, bringing in seven choirs. Only one choir had the courage to sing Patrick Hadley's difficult 'Faerie Song,' a setting of Yeats; this was the Matlock Ladies' Choir, conducted by Mr. L. G. Wildgoose. In the male-voice class Chesterfield was first and Gorton second by a mark. In the mixed-voice class, Reddish C.W.S. was first and Salford Vocal Society second.

CHEPSTOW.—The newly-formed Monmouthshire Rural Community Council held its first Festival on April 12 and 13, when a series of competitions for school and village choirs, pianoforte playing, and melody writing took place. Money prizes were excluded, graded certificates being awarded to the winners.

CHIPPENHAM (April 27-May 1, May 4).—This was the first visit of the Wiltshire Festival to Chippenham, which provided four competition rooms and a good concert hall. Twenty-five school choirs came in on the opening Saturday, and many more on the following Monday. It was noticeable that although children's choirs came in from small and distant villages, those of Chippenham itself held aloof. A band of boy violinists from Swindon Sanford Street Elementary School, conducted by Mr. H. Painter, again won the challenge cup which they have held unopposed since 1923. Numerically the best of the adult choral classes was that for Women's Institutes, with seventeen choirs taking part; but the adjudicator found that the quality of the singing was not good. The choir from Aldbourne (Miss Stroud) was the best. Among the choirs from large villages, Minety Church Choral Society (Mr. S. W. Underwood) won the chief success. Warminster St. John (Mr. J. W. Carr) was first of the town choral societies. In the male-voice class a tie occurred between Wyndham and Wilton Choral Societies. Swindon College Ladies' Choir (Mr. H. S. Fairclough) was at the head of its class.

CHIPPING NORTON (April 16-18).—The twenty-first Festival of the Stour Choral Union brought many town and village choirs together in spite of prevailing illness that took toll of the lists. There was no choir from Cherington, a village that has rarely failed since the Festival started. A new class for Women's Institutes brought only three entries as a beginning, but it is known from experience elsewhere that this is a field that quickly grows. The choirs were separated into divisions that each had its day of competing and its evening concert. The senior choirs competed in Byrd's 'While the bright sun,' Brahms's 'The Bridegroom' (female voices), Dunhill's 'Full fathom five' (male voices), the final chorus from 'Semele,' and sight-reading. Each test brought its separate award; the challenge banner for the highest aggregate went to Chipping Norton choir, conducted by Mr. A. W. Kemp. At the final concert massed choirs were joined by the Leamington Orchestral Society.

CROYDON (April 29-May 4).—This was the seventeenth Festival. It was not as big numerically as last year's, but for a hundred and ten classes to receive 1,830 entries shows a flourishing state of affairs. Solo work remains the predominating influence. Although the test-pieces were exacting, the entries were numerous, some competitors coming from a distance, and on the whole the performers were level with their task. Three prizes—the chief award for women's solo-singing and two junior awards for pianoforte-playing—were won by girls from the Royal Normal College for the Blind. The chief prizes for choral singing were won by Croydon Choral Society, Wimbledon Central Boys' School, Talfourd College (Peckham), and Addiscombe District Girl Guides.

DORKING (April 9-12).—The Leith Hill district was, as usual, keen in support of its twentieth Festival. Eight choirs entered in each of the divisions of village choirs, the successful ones, on an aggregate of several competitions, being Betchworth (Mrs. G. L. W. Rickett) and Brockham (Mr. C. Knight). The competing town choirs were Dorking Madrigal Society (Mr. H. Wardale), Dorking Oriana (Miss M. Rate),

Epsom Choral Society (Mr. R. Milford), Leatherhead Choral Society (Miss M. Cullen), and Leatherhead Orpheus (Mr. H. G. Kimberley). The banner for the highest aggregate, which the two Dorking choirs held jointly for the year, was won by Dorking Madrigal. At the final concert, Parts 1 and 2 of 'The Creation' were performed under Dr. Vaughan Williams.

DOUGLAS (April 15-18).—This was the thirty-eighth Manx Festival, both a sign and a cause of the musical gifts of the islanders, who, as is well known, frequently invade the mainland and carry off important prizes. It was remarked during the Festival that the 'Dawnay' Shield, offered for the last five years at the London Festival, had been brought four times to the Isle of Man. The choir which last performed this feat, Mrs. W. Black's 'Cushag' choir of ladies from Ramsey, was nevertheless beaten by two other choirs at Douglas, Mr. A. P. Hunt's Castletown choir being second and Mr. Noah Moore's Manx Ladies' Choir first. Mr. Moore's Douglas Male Choristers and Mr. T. C. Borris's Rushen Choral Society were also first-prize winners. An excellent children's day was arranged with the co-operation of the Isle of Man Teachers' Association.

ILKLEY (April 8-11).—The twenty-third Wharfedale Festival displayed many features of interest besides the fact that it was more flourishing than ever. The only set-backs to its success were the number of withdrawals (due to epidemics) and the fact that chamber music remains undeveloped. Among the best classes were those for choir-boys and for Girls' Secondary Schools, of which the Bingley Girls' Grammar School and St. Joseph's School, Bradford, were particularly good. Two candidates for the aural test, a girl and a boy, obtained full marks. A prize was won by a children's choir of five voices. There were forty-five folk-dance teams, one of which (and a prize-winner, too) was accompanied by mouth-organs. In the adult choral competitions the first prizes were won by Cleckheaton Central Choir, Colne Orpheus Glee Union, and Stockbridge (Sheffield) St. Cecilia Choir.

LEWES (April 24-26).—The choral Festival organized by the East Sussex Federation of Women's Institutes is now an important meeting of choirs of all kinds—mixed, male, female, church, and children's. In all, nearly seventy choirs entered. At the end there was a memorable performance of Bach's 'Sleepers, wake,' by the massed choirs of five hundred singers, under the direction of Mr. Armstrong Gibbs. The solo parts were sung by Miss Dorothy Silk and Mr. Keith Falkner.

LIVERPOOL (April 20-26 and May 1).—Forty-four classes brought in, it is said, two thousand entries. Perhaps the most remarkable fact of the competition season is that out of the whole population of Liverpool, not a single school choir entered. Among the solo singers *vibrato* was found to be more intense than at other centres. The Festival opened with a choral day of seven contests, in which the chief prizes were won by Stretford Ladies' Choir (Mr. A. E. Baker), Metropolitan-Vickers Male-Voice Choir, Manchester (Mr. A. E. Baker), and Linacre Wesleyan Mission (C. K. MacPherson).

MORECAMBE (May 2-4).—Well over three thousand competitors took part in the thirty-third Festival. The chief solo classes brought in competitors by twenties, thirties, or forties; many school choirs came from a distance (Millom, Grange-over-Sands, Blackburn, Bradford); there were fifty teams of folk-dancers; the gathering of choirs was representative of the north—and would have been more so if three famous choirs had not been competing at Birmingham. The chief prizes were won by Halifax Glee and Madrigal Society, Blackpool Glee and Madrigal Society (female voices), and Colne Orpheus Glee Union (male voices). On the Friday evening the choirs in the less advanced competitions, joined by the Blackpool Amateur Orchestra, gave a performance of 'The Messiah' under Mr. Julius Harrison.

NEWCASTLE (May 1-11).—The eleventh North of England Musical Tournament enclosed within itself a four-day folk-dancing Festival, attended by many

keen and expert teams of dancers. One team came from the Newcastle School for the Deaf. A unique feature of this Festival is the playing of the Northumbrian pipes, an instrument capable of higher artistic expression than is usually supposed—as the competitors demonstrated. Among the new classes were those for Operatic ensemble and Classical Dancing. Three of the prizes for composition were won by Miss Hilda Milvain. The leading choral successes were won by West Hartlepool L. & N.E.R. Temperance Choir and New Seaham Workmen's Club. At the end of the Festival, Newcastle Symphony Orchestra joined the massed orchestral and choral competitors in a concert.

PEOPLE'S PALACE, E. LONDON (April 30-May 8).—The competitions for adult choral singers, and a few for players of chamber-music, were held on six evenings. In a neighbourhood that suffers as much as any competition area in the kingdom from poverty and ill-health the Festival proceeds year after year with undiminished success, and the standard of the singing gradually improves. Such interpretations as those of Weelkes's 'To shorten winter's sadness' and Byrd's 'Come to me, grief, for ever,' given by the Stepney Orpheus Choir (Rev. C. J. Beresford), would have been a credit to any Festival. This choir and conductor, besides winning in the madrigal class, were also top in the chief mixed-voice, male-voice, and female-voice classes. Other frequent competitors were the various bands of singers, young and old, from St. James's, Ratcliff, who were directed by Mrs. Atherton Knowles; and the name of Day-Winter, long familiar in East-End musical affairs, occurred frequently in the list of conductors—now representing two generations. The best-attended choral competition was that for elementary Girls' and Women's Clubs; five of the twelve choirs were conducted by Mrs. I. D. Richardson, and they won the first three prizes. Other conductors whose names appeared frequently were Mr. E. G. Beck (seven times), Mr. W. E. Pepper (four), and Mr. Cecil Free (four); and there were others whose work for the community—for it is no less—was as devoted and untiring. At the end of the Festival an evening (May 10) was given to rehearsal, and an evening (May 11) to a concert by prize-winning choirs, imported soloists, and the combined choirs under Dr. Malcolm Sargent.

PETERSFIELD (April 15-18).—The four days of this Festival were as usual given to children's choirs, third-, second-, and first-grade adult choirs, each group having its own evening concert. The chief works performed were the chorale, 'Sleepers, wake'; Wood's 'Master Mariners,' with Mr. Keith Falkner as soloist, and Mozart's A major Piano-forte Concerto, played by Dr. Malcolm Sargent; Haydn's 'Spring,' and violin solos played by Mr. Albert Sammons; Dyson's 'In honour of the city' and Rootham's 'Brown Earth.' The Petersfield Festival Orchestra took part in each concert, and Dr. Adrian Boulton conducted. The prizes in the three adult groups were won by Chiddingfold (Mr. M. G. Blower), Liss (Miss C. Master), and Sheet (Miss Kathleen Merritt).

WEYMOUTH (April 23).—The preliminary contests of the Dorset Choral Association were held at various centres during March, and the survivors came to Weymouth for final competition. There were seventy choirs and seventeen instrumental combinations, from trios to orchestras. In the principal competitions the prize-winners were: female-voice choirs, Parkstone; male-voice choirs, Wessex Harmonic Choristers; choral societies, Weymouth Singers; large villages, Sturminster Newton; Women's Institutes (with membership of over a hundred), Dorchester; orchestras, Dorset Orchestral Association.

YORK (April 29-May 4).—This Festival has been expanded from three to nine days, with new classes for elocution and new medals and cups offered to village choral societies. The entry list in these sections, and in that for school choirs, was very good. Eleven school choirs from York had sung in one class; but it was remarked by the adjudicator that many of them sang out of tune. As at other Festivals,

there was plenty of folk-dancing, but here it was of an unusually high quality. In the chief choral classes Bramley Ladies' Choir and Keighley Vocal Union won the most conspicuous successes. The tests for the many village choirs were of a good standard (for example, Handel's 'Come, let us a-maying go' and Charles Wood's 'Cowslips for her covering' for female-voice choirs), and the singing was on a level with the music.

Between Easter and Whitsun there occurred many other competition Festivals, some of them long-established and flourishing, which we lack the space to report. Among them were: ALDERLEY EDGE (May 9-13); the eighteenth Festival of the Essex Musical Association at CHELMSFORD (April 27 and 29); CHELTENHAM (May 9-11); the Wirral and Eddisbury Festival at CHESTER, where a hundred folk-dance teams collected (April 24-27); the West Lindsey Festival at GAINSBOROUGH (April 17-19); the Berks, Bucks, and Oxon Festival this year at HIGH WYCOMBE (May 4 and 8-11); the Wensleydale Tournament at LEYBURN (May 1-2); NORWICH (May 8-11); the North Northants Festival at OUNDLE (April 19-20); PORTSMOUTH (May 2-4); SCARBOROUGH (April 25-27); SCUNTHORPE (May 6-11); the Mid-Somerset Festival on its second visit to WESTON-SUPER-MARE (May 9-16); the twenty-second Eskdale Tournament at WHITBY (April 23-26); the Mid and West Hertfordshire Festival at BERKHAMSTED (April 10-13); the Mary Wakefield Westmorland Festival at KENDAL (April 29-May 2).

At the Croydon Festival, candidates from the Normal College for the Blind, Upper Norwood, greatly distinguished themselves. At one of the vocal solo classes (thirty-four entries), Dorothy Allen gained the gold medal; in the junior pianoforte-playing competition (fifty-two entries) the top place was won by Joan Hewlett and the second place by Margaret Brand. Joan Hewlett also gained a gold medal for obtaining the highest marks of any candidate for pianoforte playing.

A new Kent competition Festival is being inaugurated at Bromley, and will take place in November. The syllabus has just been issued, and may be had on application to the secretary, Mr. H. Saunders, 9, Minster Road, Bromley, Kent. The scheme was publicly launched on May 15 at a concert given in Central Hall, Bromley, when a choir about a hundred strong, organized for the occasion, sang Part I of 'Gerontius' and miscellaneous items, conducted by Mr. Henslow Orchard. There was a large orchestra, including some members of the L.S.O., and the soloists were Mr. Stuart Wilson and Mr. Stephen Jasper. Although the choir was of a 'scratch' character, and had been able to rehearse but little, the singing in 'Gerontius' reached a standard that promises well so far as the choral side of the Festival is concerned.

SCOTLAND

ABERDEENSHIRE.—The sixteenth Aberdeen and North-East of Scotland Festival ran for four days at Aberdeen. This, although the oldest Festival in Scotland, has latterly been overshadowed by others of later date, but during the last year or two has shown a revival of interest among both competitors and the general public. The outstanding feature of this year's competitions was the excellence of the instrumental work. Principal awards: Mixed Choirs, Ferryhill Choir, Aberdeen; Men's Choirs, Railway Male-Voice Choir, Aberdeen; Women's Choirs, Banff Ladies' Choir; W.R.I. Choirs, Alford; School Choirs, Queen's Cross Secondary School, Aberdeen, and Aberdeen Junior High School; Scottish Country Dancing, Girls' High School, Aberdeen, Balmoral Rangers, and St. Catherine's Club, Aberdeen; Vocal Solos (Scottish), Miss Nan M. Taylor, Buckie; Violin Solos, Miss Maisie Burnett, Aberdeen; Pianoforte Solos, Miss Elsie Paterson, Aberdeen.

AYRSHIRE.—The thirteenth Ayrshire Festival, held alternately at Ayr and Kilmarnock, took place this year at Ayr, and occupied four days. Principal awards: Mixed Chords, Kilmarnock Lyric Choir; Men's Chords, Kilmarnock Lyric Choir; Women's Chords, The Wycheley Choir, Glasgow; Church Chords, Portland U.F. Church, Troon; School Chords, Ayr Academy, and Kilmarnock Academy; Junior Chords, Trinity Church, Galston; Scottish Country Dancing, Ayr Grammar School; Violin Solos, John Armour, Kilmarnock; Pianoforte Solos, Ellen Thomson, Barleith; 'Cello Solos, Elizabeth Danks, Ayr.

BORDER COUNTIES.—The tenth Border Counties Festival ran for six days, three at Hawick and three at Galashiels. Principal awards: Mixed Chords, Carr's Works, Carlisle; Men's Chords, London Road Male-Voice Choir, Carlisle; Women's Chords, Duns Choral Society; Church Chords, Wilton Parish Church, Hawick; School Chords, Kelso High School; Junior Chords, Kelso High School; String Orchestras, Miss M'Cubbin's String Orchestra, Galashiels; Scottish Country Dancing, Burgh Public School, Galashiels, and Langshaw W.R.I.; Vocal Solos, Miss Betty Litster, Galashiels, and William West, Peebles; Pianoforte Solos, Miss Dacie Crosbie, Melrose; Violin Solos, Miss Mary Henderson, Hawick.

BUTE.—The fifth Bute and District Festival was held at Rothesay, Isle of Bute, and occupied four days. Entries showed a falling-off on previous years. Principal awards: Mixed Chords, Cumbrae Mixed-Voice Choir, Millport; School Chords, Rothesay Academy; Vocal Solos, Alex. Plumpton, Rothesay.

DUMFRIESSHIRE.—The eighth Dumfriesshire Festival ran for three days at Dumfries. Principal awards: Mixed, Men's, and Women's Chords, Kirkcudbright Choral Society; School Chords, Noblehill School and Annan Academy; Scottish Country Dancing, Dalton, Carronbridge, Gretna W.R.I., Annan Academy, and Lockerbie Academy; Pianoforte Solos, Miss Elizabeth Sloan, Dumfries; Violin Solos, A. W. Locke, Castle Douglas.

DUNDEE.—The eighth Dundee Festival encouraged the belief that this Festival, which a year or two ago was on the verge of collapse, has now found its feet. Principal awards: Mixed Chords, Dundee Gaelic Musical Association; Men's Chords, Kilsyth Co-operative Society Choir; Women's Chords, Brechin Girls' Club; Church Chords, Brechin Parish Church; School Chords, Morgan Academy, Dundee, Blackness School, Dundee, and Harris Academy, Dundee; Junior Chords, Girls' Industrial School, Dundee; School String Orchestras, Harris Academy, Dundee; Scottish Country Dancing, Dundee Training College, Grove Academy, Broughty Ferry, and 1st Arbroath Girl Guides; Vocal Solos, C. M. B. Douglas, Newtyle; Violin Solos, N. Leckie, Dundee; 'Cello Solos, J. Crook, Newport.

GLASGOW.—By the elimination of a number of classes from the syllabus, and the segregation of the Elocution and Scottish Country Dance sections, the Music section of the nineteenth Glasgow Festival was carried through in eight days instead of extending, as in the past, over fourteen days. A new feature was the substitution in all classes of an own-choice piece and an imposed piece for two imposed test-pieces, as set hitherto. The result showed a gratifying absence of errors of taste in the choice of test-pieces by the competitors, but a surprisingly prevalent lack of judgment as to what best suited them. A good average standard of performance was maintained, without any remarkable 'high lights.' A close approximation in standard between the A and B classes of vocal solos indicated the desirability of merging the two grades of solo work. The senior instrumental solo work, both pianoforte and string, showed a marked improvement over recent years. Some brilliant performances were given in the premier male-voice choir class on the final evening, making a stirring climax to the Festival. Principal awards: Mixed Chords, Socialist Choristers, Glasgow, and St. George Co-operative Choir, Glasgow; Men's Chords, Ulster Choir, Belfast, Clydebank Choir, and

Glasgow Philharmonic Choir; Women's Chords, Mr. Thorpe Davie's Choir, Glasgow, St. George Co-operative Choir, Glasgow, and Barrhead Co-operative Choir; Church Chords, Sherwood U.F. Church, Paisley, Portland U.F. Church, Troon, and Radnor Park U.F. Church, Glasgow; Junior Chords, Glasgow Orpheus Juniors, St. George Co-operative Juniors, and Dumbarton Equitable Co-operative Juniors; School Chords, St. John's Grammar School, Hamilton, Grangemouth High School, and Kent Road School, Glasgow; Action-Songs, Glasgow Orpheus Sangspiel; Scottish Country Dancing, Hillend Team, Greenock, and Shields Road School, Glasgow; Eurhythmic interpretation, St. Kentigern's School, Glasgow; Vocal Solos (General), Alec Christie, Glasgow; (Scots Song), Miss Peggie Dow, Glasgow; (Operatic), Miss Peggie Dow, Glasgow; *Lieder* Class, Alec Hanna, Dumbarton (bass), and Miss Phoebe Davie, Glasgow (pianoforte); Pianoforte Solos, Jack B. B. Whitfield, Cambuslang, and Miss Mollie Davie, Glasgow; Violin Solos, Miss Dorothy Roy, Dundee, and Alex. G. Rose, Ayr.

MORAYSHIRE.—The seventh Moray Festival, held at Elgin, extended over six days. Entries were well maintained, and the interest of the public as unflagging as ever. Principal awards: Mixed Chords, Elgin Choral Society; Women's Chords, New Elgin W.R.I.; School Chords, Elgin East-End School, and Elgin Academy; Junior Chords, Forbes High U.F. Church Sunday School Choir; Scottish Country Dancing, Millbank School, Nairn, and Elgin Community Drama Society; Vocal Solos (General), Miss Nan M. Taylor, Buckie; (Scots Song), Miss Dora Green, Buckie; Pianoforte Solos, Miss Isabel Buchan, Elgin; Violin Solos, Miss Burnett, Aberdeen.

NORTHERN COUNTIES.—The eighth Northern Counties Festival ran for four days at Inverness. Entries were up in all but the school classes, which were adversely affected by an outbreak of diphtheria. Keen interest was shown by the public. An unusual feature was the appearance in the mixed- and male-voice choir classes of choirs of school pupils from Inverness Royal Academy. A doubtful expedient on the purely vocal side, it can claim, nevertheless, the strong merit of helping to bridge over a difficult gap, and certainly a careful discretion was shown both in the handling of the immature voices and in the choice of suitable music. Some fine singing was heard in the Scots Song solo classes and from the school choirs. Principal awards: Mixed, Men's, and Women's Chords, Inverness Academy; Church Chords, U.F. High Church, Inverness; Junior Chords, Beaulay Sunday School Choir; School Chords, Inverness Academy, Tain Academy, Heatherley School, Inverness, Merkinch School, Beaulay School, and Fortrose Academy; Vocal Solos (General), Murdo J. Mackenzie, Beaulay; (Scots Song), Miss M. Cameron, Inverness (a blind singer); Jacobite Songs, Miss Nettie Burry, Inverness; Violin Solos, Miss Maisie Petrie, Inverness; Pianoforte Solos, Miss Barbara Main, Burghead; 'Cello Solos, Mrs. A. Cameron, Nairn.

WEST LOTHIAN.—The tenth West Lothian Festival, which is purely choral, ran for three days at Linlithgow, and with three thousand competitors taking part, topped all previous records. Principal awards: Mixed Chords, Armadale Parish Church Choir; Men's Chords, Mr. Finlay's Choir, Edinburgh; Women's Chords, Bathgate Women Choristers; Church Chords, Craigmailen U.F. Church, Linlithgow; Girl Guide Chords, 3rd Bo'ness Company; School Chords, Bo'ness Academy, and Bathgate Academy.

IRELAND

CARRICKFERGUS (April 23-27).—Over four hundred entries, of which nearly a third were for verse-speaking. One choral competition was carried to a high standard by the winning choir, Carrickfergus Choral Society (Mr. J. H. Gleave); the second and only other competing choir was Belfast Choral Union (Mr. J. Graham). The successful male-voice choir was Whiteabbey (Rev. J. M'Kee).

DUBLIN FEIS CEOL (April 29-May 4).—The nine hundred entries were a slight falling-off from last year. Choral singing was as usual not a strong feature, but it included by far the most important and interesting competition—that for Plainsong. Inaugurated only last year, this competition brought in thirty-seven choirs, who showed as a whole that they understood how plainsong should be interpreted. Twenty-two of the choirs were awarded over eighty marks. The prize—the Joseph Sarto Memorial Cup—was won by Greystones Roman Catholic Church, conducted by the Rev. Father Murnane. Among the many special awards for proficiency in solo singing and playing the Joseph O'Mara Cup for male vocalists was won for the third time by Mr. Frank Cowle. The Festival ended with a prize-winners' concert of thirty-three items.

DUNGANNON (April 23-26).—The fifty-eight classes brought competitors from all over Ulster, and the Festival was, in its general achievement, a success. But the support given by church and school choirs had fallen off, and in seven competitions there were no entries.

PORTADOWN (April 13-17).—Folk-dancing, a new feature, brought sixty-four entries in twelve classes. Solo vocalists were plentiful; when the various winners met in special competition, Miss Muriel Maguire (contralto) won the first place by special gifts of voice and artistry. The playing of the Belfast Co-operative Orchestra, under Mr. R. Orton, was of noteworthy quality.

London Concerts

STELLA MURRAY

There is a repertory of songs which is the special field of the contralto—songs which demand a warm, velvety quality of tone and volume. Miss Stella Murray sings them as well as the best contraltos of the present, avoiding some of the faults to which even the best are liable—such as forcing of the tone and swooping up to the note. The first group of songs in the programme of the recital she gave at Æolian Hall proved this beyond question. Perhaps because of this constant control and restraint she can adapt her voice also to songs of a very different character. There is nothing in Hugo Wolf's 'Come, Mary, take comfort,' or in 'The Gardener' more suitable to a contralto than to a soprano, a baritone, or a tenor. In this the chief qualification is understanding rather than vocal skill, and Miss Murray's complete success in reproducing the fine spiritual atmosphere of the music denotes instincts and temperament of unusual range. Most admirably seconded by Mr. Harold Craxton at the pianoforte, she gave a performance of this and other songs of the same master, the beauty of which I found extraordinarily impressive.

F. B.

BOROVSKY

Mr. Borovsky played a programme conventionally arranged into classical and romantic halves at Æolian Hall on April 20. His playing is fresh and enthusiastic, and his technique fluent. This combination of qualities was added in Bach's Chromatic Fantasia to an appreciation of its structural strength and its fundamental rhythm, and in Beethoven's Thirty-two Variations in C minor to an admirable clarity of exposition. Busoni's transcription of the D major Organ Prelude and Fugue was more satisfying than many of these adaptations, because in it Mr. Borovsky was able to produce the illusion of a solid body of tone from the complete range of the pianoforte similar to a complete family of diapasons on an organ. F. H.

PAUL WEINGARTEN

There was maturity of style in the pianoforte playing of Dr. Paul Weingarten, heard at Wigmore Hall on May 7, but whether there was any very profound maturity of thought could hardly be judged from a programme of which the chief feature was Chopin's twenty-four Preludes. He played Beethoven's E flat

Sonata from Op. 31, it is true, and played it with verve, which is what this light-hearted Sonata wants. But what was always pleasing in everything he played was the quality and variety of tone which he drew from the instrument. The music was not distorted for the sake of tonal exploitation, but plainly problems of touch and tone have a special interest for Dr. Weingarten, with which in turn he can interest, and, be it added, charm his audience.

F. H.

MISS ISOBEL LAMOND

Miss Isobel Lamond, who gave a concert at Wigmore Hall on May 4, sang in an uncommonly pleasing and accomplished way. She was not of the order of recitalists who rush to the platform after a few months of study; she is a serious artist. It was the more surprising, then, after several really good performances, to hear Schubert's 'Frühlingsglaube' taken much too fast and altogether insensitively sung. Sensibility was indeed not a marked characteristic of Miss Lamond's singing; and her bright and well-managed voice was better fitted to the non-German songs. One technical point: some of her high notes might, with advantage, have been more covered.

C.

PIANOFORTE DUETS

Pianoforte duet playing demands most of the qualities of good solo playing and some others in addition. The chief of these is a sensitive and accurate sensibility to rhythm. Miss Doris Sheppard and Mr. Gerard Moorat, who played a programme containing Rachmaninov's Suite, a Mozart Sonata, and a transcription of Debussy's 'L'après-midi d'un faune' at Grotian Hall on May 10, have cultivated by careful listening to each other both this valuable kind of rhythm and a discrimination in tone-colour. Their melody-playing, perhaps, was a little lacking in grace and sustaining power, but their recital was interesting and enjoyable.

F. H.

ISOLDE MENGES AND HAROLD SAMUEL

The recital of Pianoforte and Violin Sonatas given by Miss Isolde Menges and Mr. Harold Samuel showed us two artists admirably matched in some respects; both of them serious, thoughtful interpreters, both equally skilled in the technique of their respective instruments. If only the violinist had been the man and the woman the pianist, so that the louder instrument had been in the hands of the gentler partner, we should have had an ideal balance of tone. But Mr. Samuel, forgetting the disparity between a large pianoforte and a tiny fiddle, had the lid of his instrument raised while the violinist could neither raise a lid nor put down a pedal; thus an ideal balance was out of the question. In the Mozart Sonata, where Mr. Samuel exercised greater restraint, the reading was often perfect, and conveyed all the virginal beauty of Mozart's thought.

F. B.

HAROLD CRAXTON

The art of making music pleasant to children is an art which most musicians of discrimination possess. The art of making plain to children what music means, what it stands for, and how to approach it, is much rarer. It is because Mr. Harold Craxton is a complete master of both that his recitals for children possess such uncommon interest for the young, who learn without being aware of it, and for the old who see the hook in the bait. Another point which should be noted is that Mr. Craxton, a devoted admirer and student of old English music, never fails to include some examples of it in his recitals. This is essential. The new generation must be made to realise early that there is music essentially British and essentially good if they are to shake off the shyness and the distrust which have hampered the efforts of the present generation to build and organize.

F. B.

THE HAROLD BROOKE CHOIR

The excellent concert given at Bishopsgate Institute on May 8 by Mr. Harold Brooke's Choir with the aid of a chamber orchestra of flute (Mr. Gilbert Barton) and strings (led by Mr. Harry Idle), was distinguished by an uncommonly attractive programme. It began with a Purcell Suite, arranged for strings by Mr. Albert Coates, then went on to five part-songs by Elgar to words from 'The Greek Anthology' and a group of songs sung by Miss Odette de Foras, and concluded with an abridged version of the first Act of Handel's *Semele*.

The most arresting feature, however, and the only one I was able to hear by missing an Act at Covent Garden, was the Pastoral, 'Lie strewn the white flocks,' by Arthur Bliss, performed for the first time. This work, scored for chorus, including a solo mezzo-soprano, flute (alternating with piccolo), kettledrums, and strings, can without the least fear of exaggeration, be called one of the ripest and most delightful novelties heard in London for some time. Readers of this journal have already been informed that the work is a setting of a little anthology of bucolic poetry ranging from Theocritus to Robert Nichols; they have also been led to expect a good deal from a composer who has been quietly gathering strength and had not appeared as a choral writer before; what now remains to be said is that in performance the 'Pastoral' entirely justifies its apparently somewhat desultory plan and the anticipative praise elicited by a study of the score.

The unity of the work is the more remarkable because it is produced by the composer's power to keep a firm hold of his fancy and his mood rather than by any thematic or formal impositions. Once he has set himself certain restrictions inherent in his subject and medium, he appears to be able to do anything he pleases without once doubting the sureness of his aim. He can be extremely daring in the use of modern resources one moment and, with even greater courage, set down common chords or a diatonic melody the next without producing the least feeling of incongruity. The secret of his unflinching handling, one fancies, is that he is nowadays able to get so wholly inside a given problem of creation that he finds there an abundance of all the invention and the technique he requires, while the temptation to resort to anything that is affected or merely fashionable never arises because it has all been left without.

E. B.

'OTELLO' AT THE 'OLD VIC.'

Verdi's 'Otello' was new to the 'Old Vic.' audience when it was produced on April 25. Some may say that so exacting a work—one of the most exacting as it is one of the very greatest of operas—should not be tackled by a company of such modest resources; but all said and done, the enterprise was justified—both by the impression made on the audience (who were engrossed throughout and at times wildly excited), and by the opportunity it gave to some very interesting singers to test themselves and find their footing in parts in which it is the height of a singer's ambition to excel.

The sportsmanship of the 'Old Vic.' company predisposes everyone in their favour; but apart from this, one found much in the performance that could be honestly praised. 'Otello' was more adequately presented than some much less difficult operas one has seen at the 'Old Vic.' The principal singers were Miss Joan Cross (Desdemona), Mr. Edward Leer (Othello), and Mr. Herbert Simmonds (Iago). All three surpassed their previous efforts.

The soprano was the most thoroughly accomplished. It is difficult to say for certain whether her singing would have been at all points full enough in a large opera house; one inclines to say yes, for in the dramatic scenes of the third Act it rose to an unexpected force. Miss Cross's great merit, however, lay in the quality of her tone. She is a thoroughly trained singer, and again and again the listener was charmed by the sweet-

ness, purity, and roundness of her notes. Desdemona's part is full of phrases which glorify a good voice, but which are so many traps for the incompetent. A shrill or constricted tone from a would-be Desdemona drives any sensitive listener from the theatre very early in the evening. We stayed on at the 'Old Vic.' till the last fall of the curtain that night.

The young tenor who sang as Othello had already won favourable attention in 'Carmen,' 'Cavalleria,' and 'Lohengrin' (with the B.N.O.C.). He showed he had many of the qualities wanted by an Othello. He is a big fellow; and he strikes one as at home on the stage. Not that his acting was at all points up to the demands of the part. But the shortcomings seemed to be of an order that could have been corrected by coaching. The scene of Othello's death, for instance, missed fire by reason of the unsuitable position in which Mr. Leer found himself (huddled on Desdemona's bed, with his back to the audience) when singing, 'I kissed thee ere I killed thee.' Similarly the beautiful duet in the first Act did not make its due effect—not from faulty singing but from carelessness on the producer's part. Again, inexperience and also a lack of intensity in the conducting robbed 'Ora e per sempre addio' of its full force.

The critical listener could not, for all that, but be greatly interested. Mr. Leer has the gift of being able to stand on the stage without much gesture and yet without any awkwardness. His English is attractive; and his voice has body. At present one feels that the limits of his capacity are undefined. His singing was throughout admirably easy in method and musical in effect. The question in one's mind was whether, tested by a larger stage and a more temperamental conductor, his tone would swell and thunder, or whether it would fail to respond and lack intensity at the great moments. For the 'Old Vic.' stage the volume was certainly adequate, and the singer appeared never to be drawing on his reserves. That, precisely, was what was so interesting. The tone was so steadily musical—so well set—that the singer seemed ripe for a greater dramatic adventurousness. In effect he was a dignified and sympathetic Othello; and it remains to be seen whether he is able to throw a fiercer light on the part.

The Iago was interesting in quite a different way. He lacked what the two other principals had—a conspicuously beautiful voice. This is, whatever may be said, a drawback in a work so essentially musical as 'Otello.' The Iago had, however, a certain compensation to offer in his keen-witted and subtle acting. The Cassio was Mr. Robert Naylor, who may turn out to have a good tenor voice if he can get rid of his disabling 'tightness.' Mr. Corri conducted.

The production boasted some handsome clothes. Those worn by Iago seemed a rather gay choice for so dark a soul. The listener was throughout the evening irritated by the awkward, gritty English of Hueffer's old translation, which mixes unlucky scraps of Shakespeare with ordinary translator's doggerel and hardly ever fits. We do not want to hear Shakespeare's blank verse sung to Verdi's or any other music. English opera singers are incorrigible in their disregard of the quality of the texts they sing. In the days of the Beecham Opera Company, Sir Thomas Beecham and his collaborators went to great pains to improve the translation of 'Otello'; yet in this new production at the 'Old Vic.' the singers have simply taken to the printed verses without a question. Musicians are an unliturgical race.

C.

COVENT GARDEN OPERA

The German season at Covent Garden this year has been extremely successful. The policy has been conservative, and the repertory and the company were very much those of previous years.

Strauss's 'Rosenkavalier,' which opened the season, continues to be a great attraction, as well it may be with the best possible set of singers. Lotte Lehmann (the Marschallin) is perhaps the most accomplished

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and delightful soprano of the day. She was also heard as Eva, as Elsa, and as Sieglinde. In 'Rosenkavalier,' Richard Mayr was again the Baron, and Delia Reinhardt repeated her spritely performance as Octavian; but there was a new Sophie, Gitta Alpar. She had the girlish looks for the part, but her high notes had not the suavity of Elisabeth Schumann, who later in the season returned to the part in which she had first become known in London.

The 'Ring' performances boasted Frida Leider's Brünnhilde, which is unmatched in the world to-day. Madame Leider also sang as Isolde with the utmost beauty of tone and with rare intelligence. There were two admirable Wotans, Friedrich Schorr and Rudolf Bockelmann—the former pretty well an ideal Wotan, the latter rather less forceful but still an admirable and majestic singer. Bockelmann's Sachs was a triumph. The beauty of his voice and the amiability of his characterisation won everybody.

In 'Lohengrin' we heard a new tenor, Fritz Wolff, who also sang as Walther. He was over-praised in some quarters, but this was natural enough, for he was a pleasant and competent singer, which is very much more than can be said of the general run of tenors in German opera. It was much to see someone who looked a fairly credible Lohengrin and Walther. At his best moments his singing was really good; but the inequalities were frequent, and showed that he has not yet a well-established style. Another new tenor, Erik Enderlein, sang as Tristan quite unacceptably. The Siegfried was, as in previous years, Lauritz Melchior, with whom we must put up as gracefully as we can, for seemingly there is none better. He is stolid and unimaginative, with all his attempts at friskiness. As a declamatory singer he is good; but he has not a notion of dealing with a lyrical phrase or episode.

The bass, Ivar Andresen, who has sung as Fafner, Mark, Hagen, and the King in 'Lohengrin,' has been magnificent. One could not want to hear a finer bass. He quite outshone Alexander Kipnis, who, too, has a great bass voice, but is inclined to bottle it up. The latter's Pogner was disappointing; and no one who heard these two singers as Hagen could have the least doubt of their comparative merits.

A few of the singers were not of the sort one goes to Covent Garden to hear. The unfortunate Tristan has been named. The Erda, Anny Andrassy, had all the contralto faults—hooting, scooping, wobbling. And the subscribers to the second 'Ring' must have been much disappointed to miss Leider in 'Götterdämmerung' after the glowing accounts that had been given of her performance in the first cycle; for the second Brünnhilde, Elisabeth Ohms, sang deplorably badly. She had also been the Brünnhilde in the first 'Siegfried,' and in both cycles she ruined the love-music of the third Act of the third evening.

The conductors were Bruno Walter and Robert Heger. C.

'THERE'S NO FOOL LIKE A YOUNG FOOL'

Méhul's operetta 'Le Jeune Sage et le Vieux Fou' was revived at a performance of the Arts Theatre with some success. It is the sort of thing which demands for its full effect a touch of the formality which is one facet of the genius of the French theatre. Its shafts (not very vicious) require a hard target; they fail to pierce more pliable, elastic material. Mr. Frederick Ranalow was delightful yet reminiscent in pose and gesture of the bold, bad Captain Macheath—and there is the crux of the matter, for obviously some discrimination is necessary between the hero of the 'Beggar's Opera' and a French *viveur*. The other parts were also adequately presented, but here again the precedent of the 'Beggar's Opera' intruded. It is very probable that, but for the interest aroused by that revival, we should have never heard 'There's no fool like a young fool.' But it is certain that if Gay's opera is to have a worthy successor, this will have to be something more than an imitation. Variety is a need in the theatre as in life, and the 'Beggar's Opera' succeeded

just because it gave us something the present generation had never seen.

The music, which does not lack a certain charm, was adequately sung by the chief singers—barely adequately played by the orchestra. Incidentally it may be said that the 'Beggar's Opera' has brought about a perfect epidemic of curtsying. Any actress or singer wearing 18th-century costume will bob up and down twice every minute. There was far too much of it in 'There's no fool like a young fool.' F. B.

Music in the Suburbs

'Jephtha' was performed by the Catford Choral Society, under Mr. A. M. Gifford, on April 18, with Miss Ethel Waddington, Miss Freda Haynes, Mr. Robert Leeds, and Mr. Charles Phillips as principal soloists.

The Alexandra Choral Society, under Mr. Allen Gill, brought its season to an end on April 20 with the abridged concert versions of 'Carmen' and 'Faust.'

At a concert of the Harrow Philharmonic Society, on April 20, the conductor, Mr. Harry Idle, played Tartini's D minor Violin Concerto, while Mr. Harold Rawlinson (whose Overture 'The Maid of Orleans' had opened the programme) conducted. The Symphony was Haydn's 'Oxford.'

On April 23 Dartford Choral Society, conducted by Mr. Ernest Leeds, gave 'Judas Maccabæus,' with the assistance of Eltham Orchestral Society, whose conductor is Mr. F. J. Francis.

The programme played by the Croydon Symphony Orchestra, on April 24, under the direction of Mr. W. H. Reed, included Brahms's first Symphony, Mozart's D major Violin Concerto, played by Mr. Harold Fairhurst, and Holst's Fugal Concerto for oboe and flute, with Mr. Léon Goossens and Mr. Joseph Slater as soloists.

The choral works performed by the Ealing Philharmonic Society, under Mr. Victor Williams, on April 27, were Parry's 'The Pied Piper of Hamelin' and Frederick Austin's 'Songs in a Farmhouse.' The orchestra played the Adagio and Allegro movements from Brahms's first Symphony.

The Thames Valley Orchestral Association gave a concert on May 1 under its new conductor, Mr. F. W. Wiltshire. The music included the 'New World' Symphony and Grieg's Pianoforte Concerto, played by Mr. A. A. Gregory.

Willesden Green and Cricklewood Choral Society brought its thirty-second season to an end with a performance of 'King Olaf,' under the direction of Mr. F. W. Belchamber.

'THE BRIDE OF DIONYSUS'

Prof. Tovey has his own theories as to what opera should be—theories explained in a pamphlet which I have tried, but so far failed, to obtain. The practice is exemplified in a three-Act opera, 'The Bride of Dionysus,' which was performed for the first time at Edinburgh a few weeks ago.

I cannot pretend to deduce the theory from practical application. No matter in what respects 'The Bride of Dionysus' may differ from other operas, its success or failure depends on how far it conforms to or departs from certain standards more or less generally accepted and applicable to all forms of dramatic writing. The exact share that should be allotted in opera to each of the three sister arts is a matter often discussed and never settled. But it is generally acknowledged that the elder sister—music—is entitled to special treatment, for the simple reason that first-rate music can atone to some extent for indifferent poetry and inadequate scenery, while no poetic excellence or scenic splendour can mitigate the tedium of bad music. We shall not be greatly in error then if we try to appraise 'The Bride of Dionysus' mainly as a work of music.

The subject of the opera is the legend of Theseus, the Greek hero who went to Crete, slew the Minotaur,

carried off Ariadne, and then abandoned her in Naxos, where the god Dionysus wooed and won her again. It was no doubt Prof. Tovey's allegiance to the classical world that caused him to carry the story up to this point. Dionysus makes his appearance only in the last Act, and if the other Acts had failed to stimulate our interest nobody would have cared what happened to Ariadne. The real interest of the first and second Acts is in the antagonism between the champion of the victims, Theseus, and the tyrant, Minos. Although Prof. Tovey's sympathy for and understanding of the Greek myth may not be questioned, as a musician his heart is with the romantics. He praises Theseus the hero with his lips; Theseus the lover he extols with his whole soul. The whole of the first Act is emotionally lukewarm. We recognise the heroic character of certain themes without effort; they do not, however, force us to share the joy and exultation of the hero's exploit or the fears of his companions. The situations are handled with considerable skill, but not with the magic power of the born dramatist who convinces us that of all the sorrows in the world one sorrow alone matters—that, for the time being, the fate of one man is our only concern. When in the second Act Theseus is joined by Ariadne and Phaedra, then the music begins to glow, and we give ourselves without reserve to the sway of Tovey's sensitive, tender song.

Long before the end of the Act the listener will have come to the conclusion that the opera has great merits and, also, a certain weakness which revision could easily amend. I should like to hear the opera in London performed by a company of singers as enthusiastic as the amateurs who undertook the not easy task of its performance at Edinburgh, but more experienced in the technique of vocalisation and of stage action. The admirable settings designed by Mr. Charles Ricketts would please and the finer pages of the music must delight any public.

F. B.

DINNER TO SIR DAN GODFREY

Many different phases of musical life and activity were represented in the restaurant of Bournemouth's new Pavilion on Thursday, April 25, when a complimentary dinner was given to Sir Dan Godfrey. The affair was organized by the British Music Society's local centre. Sir Hugh Allen presided.

Proposing 'The Guest of the Evening,' the chairman produced first of all 'a bouquet of good wishes'—greetings and messages from such eminent musicians as Sir Alexander Mackenzie, Sir Thomas Beecham, Sir Edward Elgar, Sir Landon Ronald, Dame Ethel Smyth, and Dr. Vaughan Williams. Sir Dan, he observed, was known throughout the Empire as the friend of British music. He had proved a man of first-rate musical gifts, indomitable pluck, unending patience; with a love of hard work—especially in other people!—an insistence on detail, and a suavity of manner which had no equal. He was one of those who stood for the worth-whileness of music, as something of immense value to the human race. He had made people realise that one of Bournemouth's great health-renewing properties was its music. He had demonstrated his belief not merely in the value and validity of music, but also in the value and validity of British music and composers.

Mr. Graham Peel, in supporting the toast, said he spoke as representing those who had long regarded the music at the Winter Gardens as an essential part of their life here all the year round.

Sir Dan Godfrey mentioned, in the course of his grateful response, that during the last thirty-five years over a hundred and fifty British composers had conducted works of their own at Bournemouth, whilst British works performed there numbered between nine hundred and a thousand.

Mr. A. Hamilton Law offered to Sir Dan a tribute of affection and esteem from 'brother and sister professionals in the town.'

T. W. C.

HONEGGER AT CAMBRIDGE

Cambridge is evidently set upon becoming the centre of musical enterprise in England. Apart from the tri-annual excursion into the sphere of early English opera, it is rapidly leading the way with performances of modern works such as Kodály's 'Psalmus Hungaricus,' Stravinsky's 'L'Histoire du Soldat,' and, finally, Honegger's 'King David,' which was performed in its original form under the composer's direction at the Cambridge Guildhall on May 11. As an oratorio this work is something of an enigma to most people; the constant explanatory interruptions by the 'Speaker' in the concert version prove irritating, and tend more than anything to emphasise the lack of continuity in the work. But the performance of 'King David' with the attendant play—a rather muddled dramatisation by René Morax of some of the best things in the Old Testament crowded into twenty-four scenes—has revealed what a mistake it has previously been to perform only Honegger's music, especially in the concert room, where there is something incongruous in a large orchestra playing a number of what are virtually thumb-nail sketches intended to enhance the atmosphere of a play of which the audience knows little or nothing.

In the theatre, however, with the original score (for a small orchestra of wind, percussion, and basses) the music assumes its proper proportions—although the standard of the production at Cambridge was such that the evening remains in the memory as one of interesting music with an incidental play. Nevertheless, the lyrical beauty of certain passages in the music, which is only to be expected from the composer of the 'Pastorale d'été,' and (though slightly bombastic) the occasionally moving treatment of the life and death of King David combined, with all due respect to the efforts of the undergraduate producers, designers, &c., to whet the appetite for an adequate production in London with a professional company. While their sincerity is obvious, these amateur affairs seem too often to be glorified children's charades complete with paper hats and bath towels, at any rate to the eye. And at the risk of appearing ungrateful for the intentions of the Cambridge people, would it not be pertinent to suggest that they content themselves with playing with toy trains and leave Honegger's vast Pacific locomotive to the qualified engine-driver? It would be safer.

Mr. Peter Hannan, promising son of a distinguished father, made a handsome David, though his occasional 'staginess' must possibly be attributed to faults in production, which was altogether too 'precious' and clever for the simplicity of treatment which the play demands.

P. C. H.

BACH FESTIVAL AT PORTSMOUTH

The Portsmouth Elizabethan and Bach Society gave a very successful Bach Festival on April 27. There were two concerts. In the afternoon Miss Dorothy Silk and Mr. Arthur Cranmer sang arias, Mr. Harold Samuel played the Chromatic Fantasia and Fugue, Messrs. Harold Samuel, Stanley Blagrove, and Charles Souper were soloists in the Triple Concerto in A minor, and the orchestra played the 'Brandenburg' Concerto in G, and Parry's 'English' Suite. The evening concert was largely choral, with the Cantatas, 'A Stronghold Sure,' 'God's time is the best,' and the Magnificat, in which the vocal soloists named above were joined by Miss Freda Foster and Mr. Osmond Davies. Mr. Victor Spanner played the continuo, and the accompanist throughout was Miss Muriel Anderson. Mr. Léon Goossens was heard in oboe solos, and Miss Irene Spurgeon and Mr. Stanley Blagrove played the Concerto for two violins. The conductors were Dr. Adrian Boult and Mr. Hugh Burry. The performances all round reached a very high standard, and the concerts were well attended.

TALLIS'S FORTY-PART MOTET

PERFORMANCE AT NEWCASTLE

The Newcastle Bach Choir sang this famous but little-known masterpiece at their twenty-second recital in St. Nicholas's Cathedral. Not content with singing it once, they gave it three times—an excellent way of doing something to make up for the neglect of the work, and also a help to its understanding by the audience. No doubt performers and hearers alike did it the fullest justice at the third time of asking.

The programme included also Byrd's four-part Mass, and some old and new violin and organ music of great interest (Miss Christina Collinge, Mr. William Ellis, and Mr. Thomas Christy). Dr. Whittaker conducted.

Music in the Provinces

BATH.—A programme of music by the late André Messager was given at the Pump Room on May 2, as a compliment to the composer's widow, Madame Temple-Messager, who was on a visit to Bath.

BOSTON.—At the annual concert of the Boston Choral Society on April 26 the choral music, conducted by Dr. Bernard Jackson, included 'The Revenge,' and a selection of madrigals and part-songs. Miss Dorothy Silk was the singer, and the Yorkshire String Quartet played Dittersdorf and Haydn.

BOURNEMOUTH.—Two works were given their first performance under the direction of their composers on April 25. These were Stanley Wilson's 'Skye Symphony,' and a Concert Overture by Mr. F. King-Hall.—On that evening Sir Dan Godfrey was the guest of honour at a dinner given by the Bournemouth centre of the British Music Society, with Sir Hugh Allen in the chair.—A violin recital was given by Mr. Noel V. Hale at Alexandra Hall on April 16.

BURY.—The annual concert of the Musical Society took the form of a performance of Brahms's 'Requiem' and Schubert's 'Song of Miriam' in the Cathedral. Mr. Percy Hallam conducted, and the principal singers were Miss Elsie Suddaby and Mr. Frederick Woodhouse.

EVESHAM.—The new Evesham Orchestral and Choral Society made its first public appearance on April 10, under the direction of Mr. A. M. Slater. The principal works were 'The Banner of St. George' and movements from Haydn's 'Surprise' Symphony. The choir and orchestra numbered eighty performers.

GLOUCESTER.—At the annual concert of the Gloucestershire Orchestral Society, on April 11, Mr. H. W. Sumsion conducted the 'New World' Symphony. The orchestra, as usual, was led by its instructor, Mr. W. H. Reed. The Society is now in its twenty-eighth season.—Trios by Schubert (B flat), Ravel, and Frank Bridge were played to the Gloucester Chamber Music Society by the Pirani Trio.

IPSWICH.—On April 17 the Choral Society was conducted for the first time by its new conductor, Mr. George C. Gray, who succeeds Mr. W. H. Dixon. The works performed were Brahms's 'Song of Destiny,' Haydn's 'Spring,' and Stanford's 'Phauidrig Crohoore.' The soloists were Miss Violette Browne, Mr. Walter Glynne, and Mr. Keith Falkner.

KEMPSTON.—A selection from 'Solomon' was the first half of the programme given by the Kempston Musical Society on May 2, under the direction of Mr. George Ramsay.

LEEDS.—Miss Kathleen Frise-Smith gave a concert of Pianoforte Concertos with the Leeds Symphony Orchestra, under Mr. Julius Harrison. Her programme included works by Gordon Jacob and Ernest Bloch.

LEICESTER.—The first performance of 'The Apostles' at Leicester was given by the Philharmonic Society under Sir Henry Wood on April 9. The solo parts were taken by Miss Kate Winter, Miss Valetta Iacopi, Mr. Eric Green, Mr. Arthur Cranmer, Mr. Horace Stevens, and Mr. Frederick Woodhouse.

LIVERPOOL.—An ambitious programme was creditably achieved by the Bach Choir under Dr. J. E.

Wallace on May 9. It consisted of Vaughan Williams's 'Flos Campi' and 'Sancta Civitas,' and Holst's 'Ode to Death.'

MAIDSTONE.—On April 22 the Maidstone Choral Union, conducted by Mr. F. Wilson Parish, gave a programme that consisted largely of the test-pieces with which the choir has won its competition success. It included the Rhinemaidens' music, Holst's 'Lord, Who hast made us,' Parry's 'Blest Pair of Sirens,' Elgar's 'Feasting, I watch,' Gibbons's 'Oh, that the learned poets,' and Parry's 'My soul, there is a country.'

—The Amateur Orchestra played Beethoven's eighth Symphony under Mr. Hubert Foster Clark.

MANCHESTER.—Mr. Frank Merrick's additional movements to the 'Unfinished' Symphony, which were awarded the second prize in the recent Schubert competition, were performed by the Northern Wireless Orchestra, under Mr. F. H. Morrison, at the Mid-day concert on April 23.—Holbrooke's 'Bronwen' was given by the Carl Rosa Company on May 8, under Mr. Arthur Hammond.

NORWICH.—On May 2, Mozart's 'Requiem' was given by the Philharmonic Society under the direction of Dr. Statham. The performance was preceded by Bach's 'Doric' Fugue, played by Mr. Maddern Williams.

PENZANCE.—The 'Eroica' Symphony was performed on April 17 by the Penzance Orchestral Society, under the direction of Mr. Walter Barnes.

PLYMOUTH.—The new Plymouth Chamber Music Trio, consisting of Mr. Percy Lowman (violin), Miss Winifred Blight ('cello), and Mr. Douglas M. Durston (pianoforte), gave their first concert on April 17. Their programme included the Fantasy Trio in B minor by H. V. Jervis-Read.

PORTSMOUTH.—The North End Choral Society, conducted by Mr. Ernest Birch, ended its season on April 17 with 'St. Paul.'

READING.—Stanford's 'The Battle of the Baltic,' Haydn's 'Spring,' and the 'Surprise' Symphony were the chief works performed by the Reading Philharmonic Society on April 10, under the direction of Mr. P. R. Scrivener.

REDHILL.—Beethoven's fourth Symphony, a 'Pavane' by Fauré, and 'Puck's Minuet,' by Herbert Howells, were played by the Redhill Society of Instrumentalists on April 22. The orchestra, conducted by Mr. W. H. Reed, consisted of sixty players led by well-known professionals.

ST. AUSTELL.—The St. Stephens-in-Brannel Choral Society, conducted by Mr. C. H. Baker, gave Parts 1 and 2 of 'The Song of Hiawatha' on April 11.

SHOSCOMBE.—This village near Bath supports a male-voice choir and a children's choir that is in the habit of winning prizes at the Bristol Eisteddfod and the Mid-Somerset Competitions. Recently a mixed-voice choir was also formed, under the conductorship of Mr. Hubert A. Bending. Its first concert, with a miscellaneous programme, was held with success on April 24.

SITTINGBOURNE.—On April 24 the Sittingbourne and District Musical Society gave a performance of 'The Creation.' Mr. W. J. Keech conducted, and the solo parts were sung by Miss Dorothy Bennett, Mr. Leonard Gowings, and Mr. Topliss Green.

STROUD.—The Choral Society's programme on May 2 included Parry's 'Voces Clamantium' and Mozart's 'Requiem.' Mr. S. W. Underwood conducted.

WHITTLESEY.—The Choral Society gave a performance of 'Hiawatha's Wedding-Feast' on April 25, under Dr. Hayward Scott, with Mr. Harry Hartley as soloist and Miss Beryl Scott as accompanist and solo pianist.

YARMOUTH.—'Valdemar,' a new choral work by Mr. Thomas M. Tunbridge, was performed by the Gt. Yarmouth Musical Society on April 18, with Miss Gwladys Naish and Mr. Charles Knowles as solo singers and Madame Korchinska as harpist. The choir had been trained by Dr. Haydon Hare, and the composer conducted.

Music in Wales

BANGOR.—The weekly concerts at University College were continued up to the end of May. The programmes given during the present term have included Trios by Brahms (in C major), John Ireland (the second Phantasy), Mendelssohn (in C minor), and Beethoven (the 'Serenade' Trio for flute and strings). The College String Quartet, whose ensemble is rapidly attaining to a high standard, gave interesting performances of Mozart in C and Beethoven's Op. 131. The principal event of the year took place on May 8, when the University Choral Society and the Bangor Orchestra, with contingents from the Hallé Orchestra, gave a highly impressive performance of the 'St. Matthew' Passion, under Mr. E. T. Davies. The great Prichard-Jones Hall was filled to its utmost capacity—the audience including about four hundred students from the various local colleges. The soloists were Dorothy Silk, Margaret Corbold, Tom Pickering, Keith Falkner, and Dr. Ivor Evans.

BARRY.—On May 11, 12, and 13 the Great Western Railway Social and Educational Union held a week-end conference in which music figured largely. On May 11, mixed-voice choirs from Caerphilly and Swindon, conducted by Mr. Stephen Knight, sang a number of part-songs, including Leslie's 'Lullaby of Life,' Gounod's 'By Babylon's Wave,' and German's 'Orpheus with his Lute.' On May 12 a Festival of Song was held in Romilly Park. The band of the Swindon Branch of the Union, conducted by Mr. J. Lennon, contributed several instrumental items, and combined male-voice choirs drawn from Aberystwyth, Barry, Carmarthen, Cardiff, Newport, Port Talbot, and Romilly, gave a series of male-voice part-songs from a song-book specially compiled for the occasion by Sir Walford Davies.

BLAENAVON and BRYNMAWR.—Sir Walford Davies, as Director of the National Council of Music, paid visits to these two centres in the distressed areas of Wales on May 13, for the purpose of co-operating with the workers for the mental and social welfare of the unemployed miners. At Blaenavon, a cinema intended to seat a thousand people was crammed with fifteen hundred, who listened intently to his address, while a chorus of a hundred stood throughout, joining in singing his customary illustrations with remarkable spontaneity and enthusiasm, as well as singing some choruses from 'The Messiah.' At Brynmawr, the miners proved that distress and music go wonderfully well together. The meetings were vital and the attention was profound. Sir Walford was accompanied by a violinist, Miss Doreen Heel, who played a number of illustrations.

CARDIFF.—The National Orchestra of Wales is keeping up its high standard of playing, and continues to supply a series of free concerts in the National Museum and subscription concerts. Latterly it has embarked on a series of Sunday night concerts in Park Hall. Mendelssohn's 'Fingal's Cave' and Beethoven's 'Coriolanus' Overtures, Schubert's 'Tragic' and Brahms's C minor Symphonies, Saint-Saëns's 'Cello Concerto in A minor, Rimsky-Korsakov's 'Pianoforte Concerto in C minor, and a Symphonic Poem, 'On the Cotswolds,' by Mr. Reginald Redman, a local composer, are a few of the most interesting instrumental items recently given.—On May 13, Mr. Herbert Ware's string orchestra gave a concert of chamber-music, which included works by Purcell, Handel, Mendelssohn, Rachmaninov, and Max Bruch.—On the same day, at the Drill Hall, occurred the first Cardiff Schools Musical Festival, organized by a committee of school teachers on suggestions made by the National Council of Music and its Director. The children were divided into two parties, West Cardiff being represented in the afternoon by five hundred, and East Cardiff in the evening by five hundred and five. There was also a composite school orchestra, conducted by Mr. Roy Monkcom, which played Haydn's 'London' Symphony very creditably.

HARLECH.—The important Musical Festival took place on Whit Monday. Massed singing by twenty-one choirs, comprising two thousand voices, was a notable feature, the huge audience joining in Welsh hymns, under the direction of Mr. Tudor Owen and Mr. Harry Jones. An up-to-date touch was provided by a massed-choir performance outside the Castle walls for a talking film. In a day of mixed delights the outstanding event was a performance of 'The Messiah' by about eighteen hundred voices, conducted by Sir Hugh Allen. The singing was remarkable for its flexibility and unanimity, especially as there was no opportunity for combined rehearsal. The soloists were Miss Mair Jones, Miss May Rowlands, Mr. Evan Lewis, and Mr. Norman Allin; there was an excellent orchestra, chiefly composed of students from Bangor and Aberystwyth Universities, and led by Mr. Vasco Akeroed, of Liverpool.

ORGANISTS' LONG SERVICE ROLL OF HONOUR

By C. W. PEARCE

First, a few errata, with apologies to all concerned. The November, 1928, list should have been numbered V., not IV. No. 262 (October, p. 939) should read George Bernard (not Barnard) Gilbert, and his tenure of office at West Ham Church was forty-five, not fifty, years, having been appointed in 1859 (not 1874). No. 287 (November, p. 1026) has the surname omitted; the entry should read Thomas Leighton Fry. In List II., No. 144, Mr. J. W. Lawson's tenure of office at St. Mary Redcliffe, Bristol, should have been given as forty-four years—1862-1906—when he was succeeded by Mr. Ralph T. Morgan, the present organist. In List V., No. 286, read Baxter (not Baptist) Church.

Every organist who is able to regard with pleasurable satisfaction a present or past long-service tenure of office must have been sorry to read in the *Musical Times* recent issues the unhappy experiences of some of his younger brethren. Sometimes, however (but not always), there may be faults on both sides to account for such abnormal circumstances. Highly-strung nerves may render an accomplished organist more or less susceptible of irritation, &c., which too often finds a vent in hasty words and deeds; and on the other side, a hard matter-of-fact clergyman with no music in his soul can scarcely be expected to deal patiently and tactfully with what is known as the sensitive 'artistic temperament' of a subordinate person. And should another cleric possess a 'slight knowledge of music,' the position is scarcely less dangerous. Even some of the most enlightened parsons may not be altogether innocent of giving offence by inadvertent and incautious remarks. In this connection I recall one of the funny stories of my old master, E. J. Hopkins. His great chum, Jeremiah Rogers, of Doncaster Parish Church, having heard one day from a churchwarden friend that the usually genial Vicar (afterwards Dean of Llandaff and Master of the Temple) had incidentally expressed his dislike of seeing his organist wearing a long black coat and white tie, 'looking as if he were one of the curates,' exclaimed, with excusable warmth, 'If I thought there were any likelihood of my being mistaken for one of those miserable creatures, I'd go and drown myself.'

Mutual sympathy is quite a good password to the successful career of a church organist: a high-minded 'give-and-take' two-sided policy, which needs no backing up at the hands of any third party, institutional or individual. Every church official in the discharge of his duty has to maintain the 'even tenor of his way,' by overlooking as best he can divers ecclesiastical eccentricities, whether displayed in the pulpit or out of it. One of Sir John Stainer's amusing University anecdotes may be cited by way of illustration, which I here venture to recall in Limerick fashion, thus:

There was at St. Mary's, in Oxford,
An old verger who placed upon record,
That in spite of much preaching,
And all kinds of teaching,
He remained still a Christian, in Oxford.'

LIST VI.—CATHEDRAL, COLLEGIATE, PAROCHIAL, AND OTHER ORGANISTS

(FOR NOT LESS THAN FORTY YEARS, CONTINUOUSLY, IN THE SAME APPOINTMENT)

No.	Name	Appointment	Years of Tenure
298	Anderson, James Smith, Mus. B., Oxon. (retired)	Parish Church of St. Andrew, Edinburgh, 1881-1927	46
299	Barrett, George	Parish Church of St. Marnock, Kilmarnock, Ayrshire (Scotland), 1878 (at present)	50
300	Bartlett, Edward, F.R.C.O.	Parish Church of St. Nicholas, Arundel (Sussex), appointed Christmas, 1875; duties began Easter, 1876 (at present)	52
301	Baxter, Frederick N, Mus. B., Dunelm. (died, 1925)	Parish Church of St. Mary Magdalene, Tetbury (Glos.), 1880-1925	45
302	Bevan, Thomas William (died, 1927)	Parish Church of St. Mary, Watford (Herts), 1879-1924	45
303	Bracewell, J. T.	Brierfield Primitive Methodist Church, 1880 (at present)	48
304	Bush, Thomas C. (cousin of T. Grant, of Frome, Som.—see No. 308)	Argyle Congregational Chapel, Bath (Som.), 1882 (at present)	46
305	Carpenter, Miss Anna Maria	St. John's Church, Hythe, Southampton (Hants), 1872-1926 (retired)	56
306	Cobham, Joseph	Parish Church of St. Michael-in-the-Hamlet, Liverpool, 1815-65	50
306a	Cole, George H.	St. John Baptist Church, Cardiff, 1889 (at present)	40
307	Curle, Arthur J. (retired)	Parish Church of St. Stephen, Edinburgh, 1880-1920	40
308	Grant, Thomas (father of W. J. Grant, organ-builder, Frome, Som.)	Wesley Chapel, Frome (Som.), 1875-1915	40
309	Hallett, Douglas H., A.R.C.O. (died, 1922)	Church of St. Alban-the-Martyr, Chetwood, Manchester, 1882-1922	40
310	Halley, T. G. B.	St. James's Church, Holloway, 1841-86	45
311	Holloway, Harry (died, 1927)	Wesley Church, Reading (Berks), 1885-1927	42
312	Kempe, Miss Mary (her portrait appears on p. 249 of the <i>Musical Times</i> for March, 1924; died, 1926)	Parish Church of St. Swithin, Sandy (Beds), 1862-1926	64
313	Kitchener, John (father of F. Kitchener, Organist of St. John's Episcopal Church, Greenock, Scotland)	Parish Church of St. Peter, Bennington (Herts), 1881-1923	42
314	Langstaff, Thomas	St. Mary's Church, Andover, Hants, 1811-52	41
315	Ley, James (died, 1923)	Parish Church of St. Mary, Gillingham (Dorset), 1872-1919	47
316	Lisle, J. Rendle	Parish Church of St. John, Watford (Herts), 1879 (at present)	49
317	Pearson, John Fielding	Parish Church of St. John, Golcar, Huddersfield (Yorks), 1884 (at present)	44
318	Piper, William	St. James's Church, Ludgershall (Wilts), 1864-1915	51
319	Price, Thomas Maldwyn	Parish Church of St. Mary, Welshpool (N. Wales), 1885 (at present)	43
320	Sellars, George	Parish Church of St. John, Penzance (Cornwall), 1885 (at present)	43
321	Standish, Miss Mary (succeeded Thomas Leighton Fry, see No. 287)	Parish Church of St. Mary, Great Sankey, Warrington (Lancs), 1877 (at present)	51
322	Thomas, Richard (died, October, 1928)	Parish Church of St. Paul, Boughton, Chester, 1883-1928	45
323	Wardle, John	Episcopal Church of St. James, Stonehaven, Aberdeen (Scotland), appointed January, 1882	47
324	White, James (articled pupil of J. W. Lawson, see No. 144, and assistant-organist, St. Mary Redcliffe, Bristol, 1879-84)	Parish Church of St. James, Ashton Gate, Bristol, 1884-1926	42
325	White, Richard (senior)	Parish Church of St. Paul, Penzance (Cornwall), 1848-88	40
326	White, Richard (jun.) (retired, son of preceding)	Wesleyan Chapel, Chapel Street, Penzance (Cornwall), 1868-1925	57
327	Wright, W. W.	Parish Church, Olney (Bucks) (a post held successively by four generations of his own family), 1882 (at present)	46

BRAHMS AS SYMPHONIST

By J. H. ELLIOT

There is a tendency observable in certain aspects of current criticism to deny the existence of a complete and all-round significance in the symphonic music of Brahms. However greatly his essays in this field may be esteemed from the structural and even the æsthetic points of view, there would appear to be certain reservations with regard to the cumulative value of the several constituents, each of which is, in itself, admitted to be significant. 'Morose and ascetic' is a phrase recently applied by Mr. Cecil Gray to the E minor Symphony; nor is he alone in inveighing against Brahms with polite variants upon the celebrated accusation of 'flat-footed pedantry.'

That this attitude towards Brahms should still persist in any form is remarkable. The contemporary depreciation, in that it implied comparison with coincident developments of a more openly picturesque nature, can readily be understood; but, having regard to historical perspective, there can be small excuse for it at this time of day. Moreover, the contention that Brahms is, musically speaking, a dual personality is untenable. The argument would seem to be that, whereas the songs of Brahms are openly romantic, his symphonic music takes a conscious neo-classical form which muffles and distorts the proper trend of his inspiration. This, however, is to ignore the fact that the traditions of song and symphony, to which Brahms adhered—at all events in broad outline—more closely than any other composer of recent times, had taken root in entirely different fields. That is, the tradition of art-song, as laid down by Schubert and Schumann, already evinced the frankly poetic emphasis of romanticism, whereas the cyclic instrumental forms were conditioned in the first instance by classical ideals. This in itself, however, is far from touching the heart of the matter. In point of fact, it is in no way legitimate to regard Brahms's symphonic music as being primarily actuated by formal considerations.

In his symphonic music, Brahms encompasses a subtle balance between the emotional and the structural aspects of the art, each being entirely dependent upon the other. There can be no question of a consciously-wrought synthesis. The intrinsic character of the themes is wholly consistent with the peculiar nature of their presentment and treatment. The purely rhapsodic style is, in fact, opposed to the authentic Brahmsian scheme, which remains inherently logical in each of its emotional conditions. The slow movement of the late Double Concerto, lovely though it is, lacks the true characteristics of the composer, and evinces a languorous absence of that elemental virility which is a vital trait of his real make-up. Where structural considerations are most potent, indeed, Brahms is most completely himself and most æsthetically satisfying. His appeal is essentially different from that of Wagner, notwithstanding the singular points of contact in the music of the two great contemporaries; for where Wagner directly addresses the emotions, encompassing an intellectual appeal only incidentally, Brahms evokes a dual response by conveying implications through a channel whose shape is coincidentally determined by purely musical values. Moreover, the manifestation of Brahms's emotional scheme is

infinitely the most successful where it is least self-evident. The frankly dramatic trend of the first Symphony inclines to an over-emphasis of its subjective considerations, whereas the second Symphony, at first sight primarily abstract and patternistic, is fundamentally a more natural expression of the composer's scheme of ideation. Its general impulse is by no means predominantly classical, and its exquisite structure—the first movement, from the point of view of design alone, is one of the most beautifully-wrought numbers in the whole realm of music—is the vehicle of a genre of musical thought such as no thorough-going classicist would or could have conceived; nor without this particular felicity of design could the underlying conceptions have been so perfectly manifested. The unique tenderness and tranquillity of the movement are not fortuitous side-issues of a purely formal display of thematic developments and transformations, but the very conditions which inform the entire conception.

It cannot be maintained that Brahms allowed the classical traditions entirely to dominate his symphonic work. To concede in the main his adherence to the older traditions is far from admitting the absence of any definite progress. Brahms was at no time chained to the wheel of sonata form, or any other merely formal convention established by precedent in the practice of his forbears. His classicity, in point of fact, subsisted only in his natural use of structural devices which could be accounted for on the ground of musical logic alone, and in his independence of any completely extra-musical system of values such as those which condition the formal content of the dramatic and programmatic essays of many of his contemporaries. The musical shape of his songs, for instance, is not determined absolutely by the nature of the poems, as in the case of Wolf. At the same time, Brahms was not content to follow meekly along set and established lines: his formulæ are wrought from the application of his individual genius to the existent traditions of musical form—a process which was not consciously undergone, but which arose necessarily from his own peculiar conception of æsthetic values.

The austerity ascribed to certain of Brahms's symphonic music can be conceived only as a misapprehension arising either from cursory listening or from a preoccupation with structural values alone. To impute austerity to the fourth Symphony is to admit that formal considerations still obscure the issue in the mind of the critic. The point is not so much whether the Finale is a passacaglia as whether it is the proper vehicle of the emotional condition which prompted it. Had Brahms been consciously obsessed with formal conventions, he would certainly not have employed a form so apparently foreign to the symphonic conditions. The result is, humanly speaking, perfect. The formal trend of that massive movement serves inimitably the noble, triumphant mood—exultant rather than stern—which informs it; the whole conception is permeated with an electric vitality that is every whit as potent as that of Wagner in his most dynamic moments, and is certainly more subtle and rarefied. This musical and emotional subtlety is, moreover, common to Brahms's symphonic music generally; it is essentially natural and characteristic, and cannot be regarded in any sense as a failure, either complete or comparative.

SUPPOSITIONAL HEARING

Mr. E. J. Chadfield read a paper with the above title at the meeting of the Musical Association on March 19. He pointed out that in the process of hearing sounds there were many parts of it, inaudible by themselves, which had much effect on the conscious sensation of sound, and far more on the mental perception of the intricate and delicate meanings which sounds could convey, especially in the less obvious discords. A musical sound needed a border of silence for its production, its reception, and its retention. Similarly, any musical idea must have a halo of separation from other things which it is not, to become a distinct identity; and what we know, see, and feel about it is the border of what and where it is not, surrounding what and where it is. The musical scientist must consider all parts of the process of musical production, those that operate in silence as well as those that are audible, before the whole sphere of music can be covered.

The lecturer referred to the structure of the ear, with its twenty-thousand fibres, the function of which he described. Scientists say that a single musical sound must disturb a number of adjacent fibres, the height and breadth of the disturbed area varying with the loudness of the sound. The positive sensation was increased by its negative surroundings—not by their inaction, but by their living movement in an opposite direction. And if positive sounds could be subconsciously received, the negative movements of adjacent fibres could also be conveyed to the brain by the ear, not as audible sounds, but as silent possibilities associated with the actual vibrations.

Being subconscious, vibration numbers were as useless as names for the musical description of sounds, but their use in mathematics showed that sounds could be related. Just as children could hear the pitch of a sound, without any knowledge of the number, so they could hear the tune and relationship of two sounds without knowing the ratio of two sounds, without knowing the ratio of their two numbers; yet the ratio was there all the time. When the two sounds are out of tune, so that the intended ratio of small numbers had no actual existence, children could not only hear the adjacent possibility, but they could frequently say how the sounds were wrong, and whether the false tune they heard was too great or too small.

Then followed this most remarkable feature of the faculty of Suppositional Hearing. When two sounds were accompanied with other sounds, so that they implied a non-existent ratio, and when, afterwards, other sounds were added to the two, so that they implied another non-existent ratio, the majority of children not only could declare that a difference was implied, but could tell which of the two implied tunes was the larger. There was, of course, no possible physical difference, yet they could compare the one implied and non-existent possibility with the other, when they could hear only a mechanical parody of both, in the keyboard sounds offered to them. Their perception was due to their musical instinct for Just Intonation. This extraordinary science demanded a mathematical accuracy almost beyond physical attainment with sensible sounds, and far beyond the powers of common keyboards. With voices, string viols, and ears we had all the necessary machinery for the production and enjoyment of the most perfect enharmonic harmony, of delicate moving discords, and truly restful concords, but the suggested accuracy of Just Intonation was so minute that its existence in music was almost incredible. A new keyboard with sixty keys to the octave could only be a clumsy caricature of the human ear, with its hundred sounds to a semitone.

While we aspired to the perfections that our ears told us were possible, yet we enjoyed mechanical distortions of our ideas, and mentally whitewashed their obvious lies and pretences. Nevertheless, it

was this acceptance of mistuning that made poor music a pleasure for many thick-eared folk, and made the profession of music possible for many musicians of moderate ability. The ears of keyboard musicians must of necessity become callous to errors of enharmonic pitch. The keyboard musician had no control over the pitch of the sounds produced by the instrument. The pianoforte was the most simple, easy, coarse, vulgar, popular parody of the refinements of harmony that had so far been adapted to the democratic requirements of the lowest classes of musical humanity, for harmonic pretensions. It had obliterated the refined sense of melody and of the delicate gradations of pitch that we found in unperturbed ears.

After devoting some time to examples of enharmonic variation and their effect on the ear, Mr. Chadfield went on to say that the ear seemed to be more tolerant than the mind. It accepted a substitute two-thirds of a semitone from Just Intonation. The mind, however, disliked using the name of the home-sound, towards which it was moving, and preferred the travelling name of a different sound, when only one third-part of a semitone from its destination. The musical mind and ear acted in opposite directions. The mind began with the perfect idea and tried to find it, and the obstinate inability to accept a substitute was proportionate to the distinct simplicity of the idea. The ear began with the material, and tried to take all of it, with all its surroundings, positive and negative together, so that the best might be selected as required by the mind. The ear accepted, and the mind selected if it wanted, just as the mind saw, not what was to be seen, but what it looked to find. It was quite possible that the same audible sounds might suggest different perfect ratios to different people; but it was not possible to think out of tune, and if the mind was not fixed on one perfect idea, it must be fixed on another.

When the ancients spoke of 'consonance' they meant melodic relation of sounds, not the concord or discord of combined sounds. They thought the whole tone was a consonance in melody, although it is now considered a discord in harmony. But its meaning in music was altered by the direction of movement, upwards or downwards. When two sounds, A and B, were represented by their vibration ratio, they might be named 8 and 9, difference 1, but the musical effect was not the positive difference, but the relative result and consequence of their comparison. The consequence of moving from 8 to 9 was nine times the difference, while the consequence of moving from 9 to 8 was only eight times the difference. The static positive difference was the same, but the direction of the movement altered the consequent comparison and musical effect. The musical meaning of A to B, or of B to A, might be expectant or final, according to the intended ratio, which the two sounds were unable to explain without a third sound to corroborate the ratio, and complete the triangle by defining the destination or meaning of the movement. The musical effect was the superlative intention, not the difference, nor the amount, of movement.

Musical Notes from Abroad

HOLLAND

A good finish to the season at The Hague was given by the celebrations of the centenary of the existence of the local branch of the *Maatschappij tot Bevordering der Toonkunst*, which took the form of a choral concert under the Society's own conductor, the first half of the programme being constructed of works by Dutch composers—Wagenaar, Richard Hol, Bernard Zweers, and Alphons Diepenbrock. Apart from the *Te Deum* of the last-named, the works were pleasant rather than striking, but they gave a good idea of the development which was taking place during the last two decades of the 19th century. Bach's cantata 'Wachet, betet!' provided some excellent singing; and the Greeting of Hans Sachs and closing chorus from 'Die Meistersinger' formed an appropriate finish

particularly as this was in addition the farewell concert of Dr. Wagenaar, who, in the six years he has been connected with The Hague branch (he was previously at Utrecht), has won both the admiration and the affection of his chorus and officials. Very striking was the spontaneous repetition of this last chorus as a tribute to the conductor when the wreath of the choir was presented to him; it was even better sung than in its place in the programme.

A few recitals of interest have also filled in the close of the season, among them being three in rapid succession by Ethel Bartlett and Rae Robertson (who can now be said to have won a definite following among the public, as well as splendid appreciation from the press) and one by Harriet Cohen, a Bach evening with a small—a too small—chamber orchestra. Miss Cohen's own playing, both at The Hague and Amsterdam, was highly praised, her artistic development since she last appeared here being pronounced to be on the right lines in the way of increasing steadiness and deeper insight into the music she played. More than one critic declared her to be a Bach interpreter *par excellence*.

HERBERT ANTCLIFFE.

ITALY MILAN

The now rapidly-approaching end of the season is making itself felt in a general falling-off both in the quality of the music and in its performance. At the Conservatorio there has been little else but students' recitals, with an occasional foreign artist thrown in.

At the opera, since Toscanini's return, there have been several performances of 'Aida,' with, in the first instance, Arangi Lombardi in the title-role, and, later, Elizabeth Rethberg. Both are very fine singers indeed. It was Rethberg's debut at La Scala. One can easily understand why she is so popular in the United States. To a very beautiful voice—one is almost tempted to say a perfect voice—is joined an artistry in every way exceptional.

It was very disappointing to have to do without 'Don Giovanni' this year, but the engagement of the entire company for a short season at Berlin and a few performances at Vienna made it impossible. Rehearsals had been carried out assiduously, and the opera was almost ready for performance. The only other work of more than usual interest was 'Germania,' an opera composed some time before the war and performed only twice, owing to national prejudices. It is by Franchetti, and deals with historic personages in Germany in the late 18th and early 19th century. The book, which is well written, is by Illica, and consists of a Prologue, two 'Quadri'—which may be taken to mean Acts—and an Epilogue.

In the smaller and more intimate Filodramatici, which stands beside La Scala, the Italian company of Comic and Lyric Opera has been giving some excellent productions of old operas. The company is under the direction of Marcello Govoni, an ex-tenor of note, who has got together one of the most efficient companies one could wish for. Its repertoire is extraordinary. The operas it has done here up to the present are: 'La Cenerentola' ('Cinderella'), of Rossini, 'Don Pasquale,' 'L'elisir d'amore,' 'The Barber of Seville,' the Ricci brothers' 'Comare di Crespino,' Mascagni's 'L'amico Fritz,' and, too late for this month's notes, a novelty by Guido Farina, 'La Dodicesima Notte o Come lo Volete.' Long live Shakespeare! Including this—'Twelfth Night'—and last year's 'Sly,' the number of operas taken from him is very considerable. But why are they, almost without exception, Italian operas?

The pick of the operas at the Filodramatici was really 'Don Pasquale,' with 'La Cenerentola' very close. Both are extremely amusing and musically very graceful. In the former, Donizetti is at his very best; the latter, composed in some twenty-four days, when Rossini was only twenty-five, is sparkling and inspired, but still a minor work. It is, of course, in the form common to its period, *recitativo secco* and *aria*, &c.

The musical directors, Annovazzi and Mugnai, are both still youthful. Both are enthusiastic, and, besides being efficient, are artists. Of the singers (all splendid actors) principal mention must be made of the comic bass, Paterna; a baritone named Lombardo; a most charming soprano, De Ferrari; and the tenor, Franco Perulli. The last-named has, in addition to perfect diction, a management of the voice that is nothing short of amazing.

'The Caliph's Hunchback,' an opera by Franco Cavasola that was awarded one of the numerous prizes offered for works of a specified nature and length, was performed at Rome with exceptional success, according to the reports. The story is from the 'Thousand and One Nights.' If the enthusiasm with which the Rome public listened to the little work was the result of merit, it will undoubtedly become popular. CHARLES D'IF.

NEW YORK

It is in the nature of things, I suppose, that musical activity should be no exception to the law according to which all things move in cycles. But the end of the musical season here always comes with something of a jar. America, and particularly New York, during the winter months is doubtless an increasingly musical nation. But with the first of May comes a noticeable weakening of the musical pulse, and by the middle or the end of the month the last rites will have been performed and Music-in-Public will have been buried out of sight and out of mind.

Neither Paris nor Berlin boasts a greater quantity of public music-making than New York from October through April; and Boston, Philadelphia, Chicago, Cleveland, Detroit, and San Francisco do not fall far behind their European counterparts. But to observe the falling off of interest in music with the approach of summer is to gain the impression that Main Street (and 57th Street as well) find something almost indecent in musical performance when the mercury rises above 60 degrees Fahrenheit.

The Muse herself, it seems, and all her suite, book annual passage to Cherbourg for May 15. Dutifully, and therefore ostentatiously, psalms are intoned in praise of the departed guest. For a frenzied two or three weeks there are music festivals throughout the land, with the aid of such imported talent as has been persuaded to tarry for the occasions; or, in its absence, with the native talent that comes more and more to fall into the category of protected products of infant industries. This is not to say that some of the festivals are not of musical importance. On the contrary, the spring festival of the Bethlehem (Pennsylvania) Bach Choir, for example, is one of the outstanding musical events of the season. But they do range all the way from the excellent to the terrible, and at their worst are less a musical event than a publicity device to boom the cities in which they are held.

There is also a nationally organized Music Week, with all sorts of contests for children and young people. Prizes are awarded to soloists or organizations of exceptional promise, and there are 'Music Memory Contests' in the schools, at which the children compete for the honour of remembering the greatest number of chestnuts by name. Unfortunately, the musical quality of the latter is often regrettably poor, and there is a tendency on the part of ambitious teachers to drill into the ears of their unfortunate pupils merely the opening measures of the pieces on the list from which the contest selections are drawn.

It is also the season for statistical analyses, and some of the figures made public in the last few weeks may be of interest.

At the Metropolitan Opera House, as was to be expected, 'Aida' was performed more often than any other work—eight times—and out of a total of a hundred and eighty-six performances ninety-five were devoted to Italian operas. 'Jonny spielt auf' was the only one of the novelties to attain any conspicuous

popularity, having been performed seven times—a record equalled only by 'Tosca' and 'Cavalleria Rusticana.'

There were three other novelties—'The Egyptian Helen,' of Richard Strauss, 'The Sunken Bell,' of Respighi, and Pizzetti's 'Fra Gherardo.'

The significance of figures becomes more striking when one looks at the statistical summary of the first season of the Philharmonic Symphony Orchestra. New York has now only one resident conducted orchestra. (There is also a fairly successful 'conductorless ensemble.') The Philharmonic Society this year absorbed the former New York Symphony Society, due to the fact that the Mæcenat of the latter organization tired of his rôle.

But do not think that we lack variety in conductors on that account. Far from it—much too far from it. Our one conducted orchestra played this year under no less than ten conductors: Mengelberg, Toscanini, Damrosch, Schelling, Gabrilowitsch, Honegger, Krauss, Molinari, Reiner, and Hans Lange. (The latter is a violinist in the orchestra, and is by no means the least gifted conductor in the list.)

The evils of 'guest conducting' have beset the Philadelphia Orchestra no less, and it is more or less generally conceded that the Boston Symphony Orchestra, where Kussewitzky conducts all season long, is fast superseding the Philadelphia organization as America's leading orchestra.

Partially to atone for his prolonged absences, perhaps, Mr. Stokowski recently conducted in New York the first stage performance in this country of Stravinsky's 'Les Noces,' presented under the auspices of the League of Composers. During the same week, Sokoloff brought his Cleveland Orchestra to New York for some mimed performances, including Debussy's Nocturnes, Strauss's 'Ein Heldenleben,' Bloch's 'Israel' Symphony, the Polovetzki Dances from Borodin's 'Prince Igor,' Griffé's 'White Peacock,' and Enesco's first Roumanian Rhapsody. There seems to be general agreement among critics and musicians that it is about as hard to try to mime clouds as to impersonate a hero's critics. Where music has not been especially written to be mimed there is always the question to what extent the miming and the music shall be rhythmically co-ordinated—a problem which seems not to have been noticeably advanced towards solution in this instance.

Having waited long and impatiently for a final recital by Myra Hess, and learning that she was to give no more at New York this season, I took advantage of a warm spring day recently to go up the Hudson to the village of Millbrook, near Poughkeepsie, N.Y., where she played in the auditorium of a private school for girls. During most of the recital she seemed to me greater than she has ever been. But, apparently owing to fatigue, she lost something of her spontaneity towards the end, and in the last group seemed almost to be playing against time. It was the first time I had ever heard her give a routine performance, and the experience brought me distinct relief, as I had begun to wonder whether my admiration for her had entirely destroyed all critical balance. I am glad to know that when she does play merely very well I am aware of the fact, for it makes me surer than ever that her greatest playing is just as incredibly pure music as it sounds. At her greatest she is to me uniquely moving, because, I suppose, she seems more completely than anyone else I know to disappear from between the music and the hearer.

The experience is of interest to others than myself only because of what followed. This mood of fatigue seemed to last almost throughout the final group and the encores. She concluded with the Gigue from the G major 'French' Suite of Bach, and it, too, bounced rather less spontaneously than she usually lets it. But as she came to the final statement of the inverted subject, in the bass, she seemed by conscious effort of will to shake off her fatigue entirely, so that in

the space of three or four measures she completely recovered her *joie de jouer*. I have never seen so striking a demonstration of the control it is possible to exercise over great genius.

I learn that Dusolina Giannini has had to cancel her engagement at Covent Garden because of the lateness of the Italian repertory there, and owing to the necessity of starting her Australian tour a month earlier than she had originally intended. She is to sail from Vancouver on May 29, making her debut in Sydney Town Hall one month later.

ARTHUR MENDEL.

TORONTO

April was a quiet but unusually interesting month. Chorally, a long-entertained ambition has been realised in the first performance in its entirety of the great B minor Mass, on the occasion of the dedication of a stained-glass window in St. Paul's Church to the memory of Dr. A. S. Vogt, founder of the Toronto Mendelssohn Choir. Dr. Fricker and the Choir had associated with them for this event many of the leading city musicians, notably Mr. T. J. Crawford at the organ, and Mr. Boris Hambourg and Mr. Leo Smith in the orchestra. The soloists, unfortunately not of this city, were Miss Leeanette Vreeland, soprano, Miss Mabel Beddoe, contralto, Mr. Tudor Davies, tenor, and Dr. Charles T. Tiltman, bass. The critics were deeply impressed, as were two large congregations assembled in the church on succeeding nights; and as the event was broadcast, more Canadians were enabled to hear their great Choir at one time than ever before.

Conservatory opera this year saw the presentation of Purcell's 'Dido and Æneas,' Bach's 'Peasant Cantata,' and Suppé's 'Boccaccio,' under the direction of Dr. Ernest MacMillan and Mr. T. J. Crawford.

Visiting us came an English company in 'The Beggar's Opera,' as fresh and enchanting as ever, with Miss Sylvia Nelis and Mr. Alfred Heather in top form, and, later, the D'Oyly Carte Company on its way back to England. As before, its reception was a phenomenal one of packed house after packed house throughout the entire three weeks. 'The Mikado,' 'The Gondoliers,' 'Trial by Jury,' 'The Pirates of Penzance,' and 'Ruddigore' were given.

A very brilliant affair was the first appearance here of the Royal Belgian Guard Symphonic Band, under Capt. Arthur Provost, especially in the revelation of pure tone-quality, above all, perhaps, in the wood-wind section. The programme was splendidly chosen—Bach, Weber, Wagner, and Tchaikovsky.

It is many years since Harold Bauer came to Toronto, and just as many years since we have heard such sheer beauty of execution and inspiration as this great artist showed in a perfectly balanced programme of Bach, Schumann, César Franck, Ravel, Brahms, Schubert, and Chopin.

H. C. F.

VIENNA

OPERA

As the last of a very short series of novelties for the current season, the Staatsoper brought out Maurice Ravel's opera 'L'enfant et les sortilèges.' The denomination of 'opera' is probably applied here with some deviation from correctness. This charming little work is indeed a unique blend of opera, ballet, and fairy-tale, and it is this mixture, with a predominance of the last-named species, that makes it so attractive. Its shortcoming—surely an intentional one—is the absence of dramatic cohesion. Colette, the librettist, and Ravel, the composer, give a series of light, fleeting visions painted in delicate water-colours. And a precious canvas it is, with vivid figures: the charming fox-trot dialogue between a Wedgwood Tea-cup, gifted with a decided English accent, and a Chinese Tea-pot possessed of an astounding knowledge of the five-tone scale; the dancing and coloratura-singing Hearth-Flame (a stepsister of Wagner's Loge), who dies with a gasp under the fatal embrace of sombre

Ashes; the love-scene between Tom-cat and Cat beneath a broadly-smiling moon—'cat music' of the most amusing and cultured sort; the Biedermeier dance of the Easy Chair to the appropriate accompaniment of a cembalo; the singing and hopping Frogs; the Nightingale who vies with memories of Jenny Lind's fluent coloratura; and all the wealth of dead and living things brought to stage life by the fancy of a gifted poet and a poetic composer—a big, small world, seen through the eyes of a child; a French child, to be sure, and decidedly one of the 20th century.

The Staatsoper attached beautiful scenic art to this long-postponed production. Robert Heger gave a sparkling and delicate orchestral reading, Lothar Wallerstein's stage direction was deft and amusing, and Eugen Steinhoff's stage settings for the most part happy and imaginative. For the rôle of the small boy, two young singers were brought from the class-room of the Vienna State Conservatory straight to the awe-inspiring stage of our Opera. A daring experiment, but both Miss Widl and Miss Fuchs, who alternate in the part, justified the courage of the directorate by their vocal gifts and histrionic talents. From the big number of soloists, the sprightly soprano Adele Kern—in the double rôle of Fire and the Princess—deserves special mention.

Hans Pfitzner's sixtieth birthday was observed by the Staatsoper with revivals of his two most important operatic works, 'Die Rose vom Liebesgarten'—that strange and by now somewhat obsolete pot-pourri of dramatic and musical elements from 'Parsifal' and the 'Ring'—and 'Palestrina.' Pfitzner, 'last romantic' and perhaps sole surviving upholder of the Wagnerian ideal in our day, was present to direct his operas, and was much fêted on his day of honour. This militant fighter against modernism both in deed and writing, determinedly sheds around himself an atmosphere of old lavender. Yet Pfitzner is perhaps more modern than he himself realises in a work like 'Palestrina.' It may or may not live; surely future generations will regard it as a document of German idealism at its best; and the second Act, with its gigantic and dramatically impressive vision of the Tridentine council, will survive as symbol of a towering theatrical achievement to equal Wagner's huge stage conceptions.

At the Neues Wiener Stadt-theater an operatic company from the Slovak National Theatre at Bratislava (Czecho-Slovakia) is giving a series of guest performances in the Czech language. Oscar Nedbal is the director and first conductor, and his nephew, Karel Nedbal, the assistant-conductor of the company. The repertoire includes many works which are virtually unknown, and others that are hardly ever performed: several operas of Smetana's, among them 'Lubuska'; Fibich's 'The Bride of Messina'; Foerster's 'Eva'; Novak's 'The Lantern'; a complete cycle of Dvorák's operas—all newly staged to commemorate the twenty-fifth anniversary of the composer's death; Russian operas, among them 'Tsar Saltan' by Rimsky-Korsakov; Strauss's 'Elektra'; Mozart operas; and, as a curiosity, an operatic setting of Richard Wagner's libretto for 'Wieland der Schmied,' by Leoslav Bella, a Slovak composer. All these works are splendidly presented with good, often excellent, singers, and in settings which are rarely lavish but always original and interesting. Bratislava, let us add, is a city of about forty thousand inhabitants!

MODERN MUSIC

With the Austrian branch of the I.S.C.M. all but defunct this season (owing to that traditional and chronic disease of modern music societies, lack of funds), the promotion of contemporary music rests entirely upon private enterprise—which, when translated into plain English (or indeed German, or French, or Italian) indicates that modern music is hardly at all performed. The famous concert artists—conductors, instrumentalists, and singers—prefer to rely on familiar, accepted, and well-tried music, rather than to burden their popularity with the task of advocating

problematic new works. Few of them—and mostly the younger ones—muster the courage to embrace the cause of the young composer. Friedrich Wührer, the young Viennese pianist, is one of these exceptions; Eduard Steuermann, his pianistic colleague, another. Two excellent pianists both, but completely differing types; Wührer is the 'Musikant,' Steuermann the 'thinking pianist.' Among the Viennese chamber-music organizations, the Kolisch Quartet (Viennese String Quartet) alone expounds the cause of extreme modernism as embodied in Schönberg or Bartók. The Sedlak-Winkler Quartet propagate contemporary music minus the 'modernistic' ingredient. Wilhelm Kienzl's new Quartet was among their recent offerings: pleasing, melodious, but not radical in any sense—and who would expect that of the composer, now in his 'seventies, who wrote 'Der Evangelimann' several decades ago? And who would not concede Arnold Rosé and his Quartet members, veteran apostles of Schönberg twenty and more years ago, the right to rest on well-deserved laurels of classicism?

Paul A. Pisk, in a composition concert, gave a fairly complete survey of his recent production: pianoforte compositions, songs, and a Violin Sonata. The last-named piece in particular indicated a briskness and vividness hardly before known in this often esoteric composer. It is modern music, yet the sort to reach heart and ear of broader circles as well, surprising and appealing in its virility and spontaneity. The presence of Maurice Ravel at Vienna was the welcome occasion for a chamber music concert of his compositions. Ruzena Herlinger, courageous propagandist for modern music, was among the interpreters, also Friedrich Wührer and Jella Braun-Fernwald, the eminently musical contralto.

RECITALISTS

The number of recital artists who would deserve extensive mention has been very large this season. In recording them your correspondent must need resort to the principle of the 'survival of the fittest.' Among the pianists, Wladimir Horowitz was a new-comer, and achieved a signal success. Very deep was the impression created by Stephan Askenase, one of the youngest but surely one of the most interesting of our pianists; after a rather long interval, a re-hearing proved his extraordinary growth in the direction of musical depth and insight. Ania Dorfmann, a Russian pianist resident at Paris, gives her finest in music of Mozart and Schubert; few pianists have her subtlety and tender lyric expression for this music. Judith Bokor, ever a welcome visitor, is one of the few artists to-day who are able to overcome that 'sombreness' associated with the 'cello; the instrument 'sings' under her hands. Gregor Piatigorsky, new to Vienna, was at once acclaimed as one of the great 'cellists of the period.

MAINLY BRITISH SOLOISTS

Very great has been the number of British artists to be heard at Vienna this season. Let us group them according to their instruments, without any attempt to classify them according to quality. Myra Hess and Katharine Goodson are too well known in England and elsewhere to call for further praise. Miss Goodson was the soloist chosen for the Schubert festival of the Workers' Concerts, and gave a powerful reading of the 'Wanderer Fantasia.' Edith Walton appeared most successfully with orchestra, under the baton of Jacques van Lier—who was also heard as a 'cellist in a joint recital and proved as fine an artist as he was before he left Central Europe to make his residence in England. Harriet Cohen, previously heard in recitals here, gave a beautiful reading of the pianoforte part in de Falla's 'Night in a Spanish Garden,' under Hans Knappertsbusch's baton. Nora Drewett de Kresz, long acknowledged here as a great pianist, was heard in a perfect performance of Chopin's F minor Concerto (and her husband, Géza de Kresz, won approval and applause with Brahms's Concerto and Ravel's 'La Tzigane'). Anton Maasloff's noble and impeccable playing created

an excellent impression at his violin recital. Adila Fachiri, often heard here before, has never been heard to better advantage; with two concerts she has now firmly established herself at Vienna. Peggy Thomson sang an attractive programme with much success. Jessie King, an Australian contralto, exhibited a beautiful voice and was at her best in lyric numbers. Jessie MacLennan, a Scotch singer, is a most musical and tasteful soprano; she had the assistance of Jacques van Lier as conductor. Malcolm Davidson, the bari-tone, is a singer and a musician; his programme was unusually interesting and well compiled, and was interpreted in splendid style.

PAUL BECHERT.

Obituary

We regret to record the following deaths:

ANTONIO SMAREGLIA, at Grado, in Istria, a few weeks ago. Of all the musicians who just fail to secure lasting fame as composers no one came nearer to success than Smareglia. Born at Pola, in May, 1854, Smareglia did not show those early signs of talent which win the heart of parents and guardians and reconcile them to the idea of a musical career for those under their tutelage. But when he was sent to study mathematics at the Vienna Polytechnic the desire, the need to follow a very different career, became imperative, and in 1872 he entered the Conservatorio di Milan as a student of composition under Franco Faccio. He was still a student when the first performance of 'Lohengrin' threw the Milanese into two camps, for and against Wagner. Smareglia, who already shared Boito's cult for Bach, became one of the most ardent apostles of the Wagnerian party. Nevertheless, when he was asked to complete an opera which Donizetti had left unfinished he did so, adding a Prelude which, praised and applauded at first, failed to interest as soon as it became known that it was not the work of Donizetti. After a stay of fifteen years at Milan, Smareglia turned to Vienna, where a new opera of his, 'Il Vassallo di Szigeth,' was received with great enthusiasm. The conductor of the opera, Jahn, turned to him at the conclusion of the performance, and said, 'This success means world-wide fame for you.' The opera was performed again at the Metropolitan in New York, and kept its place in the Viennese repertory for some time, but Jahn's prophecy was not fulfilled. Neither this nor 'Cornelio Schutt,' which Richter conducted for the first time at Vienna, secured the favour of the wide public. Yet Richter thought so highly of the work that years later, at Manchester, he declared Smareglia the best of the Italian composers of the day. 'Nozze Istriane,' perhaps his best work, 'La Falena,' and 'Oceana' won the approval of distinguished experts like Toscanini, Boito, and Franchetti, but not the approval of the mass of amateurs whose support is essential before a good work becomes a profitable one. Curiously, amongst Smareglia's warmest admirers was Franz Lehar, the composer of 'The Merry Widow.' In 1876 Smareglia, whose eyes had always been weak, became totally blind, and his last scores, 'Oceana' and 'Abisso,' were dictated to his son and his pupils, bar by bar. This fact alone is enough to show the extent of his musicianship and the powers of his memory. What special gift was denied to him who, with such sterling qualities, yet failed to win the recognition less able men have won? It is not easy to answer that question. He was unworlly, and some of his friends found him at times exasperatingly impractical. But this fact alone does not account for it. Perhaps his music, ever original and masterly in construction, lacks a little of the poetry and idealism which appeals to the masses. Perhaps his unbounded admiration for Wagner reacted adversely on his work, which recalls indirectly the technique of the great German. In any case, Smareglia remains one whom the art he most loved has treated most harshly, and Mr. Blom may well consider the advisability of adding him to the next issue of the 'Stepchildren of Music.'

LIONEL SEYMOUR BENSON, at Whinfold, Hascombe, in his eighty-first year. He was one of the most distinguished amateurs of his generation, his chief claim on the gratitude of musicians being the great services he rendered to choral music as director of the Magpie Madrigal Society. This body was started originally for the performance of plantation songs by the late Sir Alfred Scott-Gatty, but under Benson's direction it was quickly converted into a choir for the exclusive practice and performance of the best unaccompanied choral music of all ages and schools. For the use of the choir Benson unearthed, edited, and published a great many madrigals of the 16th and 17th centuries; and many of the finest part-songs of Parry and Stanford had their first hearing at the Magpie Concerts. The Society was disbanded in 1911, and a souvenir issued at that time contained a repertory of the choir that was a really wonderful record. Benson was for over thirty years, and up to the date of his death, a member of the Council of the Royal College of Music, and he was always on close terms of friendship with such musicians as Parry, Stanford, and Sir Hugh Allen. He was an excellent actor as well as singer, and a great cricket enthusiast. Probably his most permanent memorial will be the numerous madrigals and part-songs bearing his name as editor, or dedicated to him and his choir.

LILLI LEHMANN, at Berlin, on May 17, aged eighty-one. She was born on May 15, 1848, at Würzburg, and received her first singing-lesson from her mother, Marie Lehmann, who had been a prima donna and a harp player at Cassel, under Spohr, and had created some of the chief parts in the operas of that composer. Lilli Lehmann's debut was made at Prague, in 'The Magic Flute.' At Berlin she made her first appearance as Vielka in Meyerbeer's 'Ein Feldlager in Schlesien,' in 1870, with such success that she remained at Berlin until 1885. In London she made her debut at Her Majesty's Theatre as Violetta, in 1880, singing there for two seasons. At Covent Garden she appeared in German opera in 1884. For the next four seasons she sang in German opera in America, returning to Her Majesty's Theatre in 1887, when she sang Fidelio to the Florestan of her husband, Herr Kalisch. She returned to Germany in 1890, singing much in opera and concert, and in 1899 made a reappearance at Covent Garden as Fidelio, Sieglinde, Norma, Isolde, Donna Anna, and Ortrud. She was far more than a fine singer, being an accomplished musician and actress. At the end of her active career she settled down to teach in a suburb of Berlin. She maintained till the end, despite the strain of the war, warm feelings of friendship towards this country.

WILLIAM BERTRAM COLLINGWOOD, at Grahamstown, South Africa, on March 8. A native of Chesterfield, where he was born in 1878, he displayed early signs of unusual musical ability. At fourteen years of age he became organist at Abingdon, where he was at school, and where his musical teacher was Dr. Iliffe. At nineteen he gained a scholarship at Pembroke College, Oxford, and two years later a musical exhibition at Jesus College. In 1902 he was appointed music master at St. Edmund's, Canterbury. Four years later he went to South Africa, to take an organ post at Queens-town. He held this for thirteen years, and was then appointed to Kimberley Cathedral. For reasons of health he resigned that post, and took up a similar position at Commemoration Church, Grahamstown. In 1923 he inaugurated the music department at Rhodes University, and did much to place the art on a proper footing in the University Calendar. Last year the University Senate at Pretoria made him chairman of the musical section for South Africa. He held the degree of M.A. (Oxon.). An accomplished all-round musician, his sudden death in the prime of life is a great loss to music in South Africa.

MARK JAMES MONK, on May 5, at Blackheath. He was born at Hunmanby, Yorkshire, in 1858, and graduated Mus. Doc. (Oxon.) thirty years later. He was organist at Truro Cathedral from 1889 to 1919.

ADOLF WEISSMANN, suddenly, at Haifa, Palestine, on April 23. (He had lectured on the previous Sunday at the Hebrew University at Jerusalem.) Dr. Weissmann was one of the most esteemed of Germany's musical critics. The width of his views was revealed in his book 'The Problems of Modern Music,' which appeared in an English version about three years ago. For some years past he has acted as the *Musical Times* representative at Berlin.

MRS. DILLON (née Beatrice M. Porter), on May 13, at Southend-on-Sea, aged fifty-six. She was for many years harpist to the Royal Carl Rosa Opera Company, and also at His Majesty's Theatre, London.

WILLIAM ALFRED FROST, on Whit-Sunday, in London, aged seventy-eight. For many years he was vicar-choral at St. Paul's Cathedral.

FRANK ADLAM, in London, organist and composer, aged seventy-one.

It is good news that the Albert Hall scenic performance of 'Hiawatha,' which was so successful last year, is to be repeated on June 10-24. The Royal Choral Society will again provide the chorus, the orchestra will be the New Symphony, a strong cast of soloists is announced, and Dr. Malcolm Sargent will conduct.

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